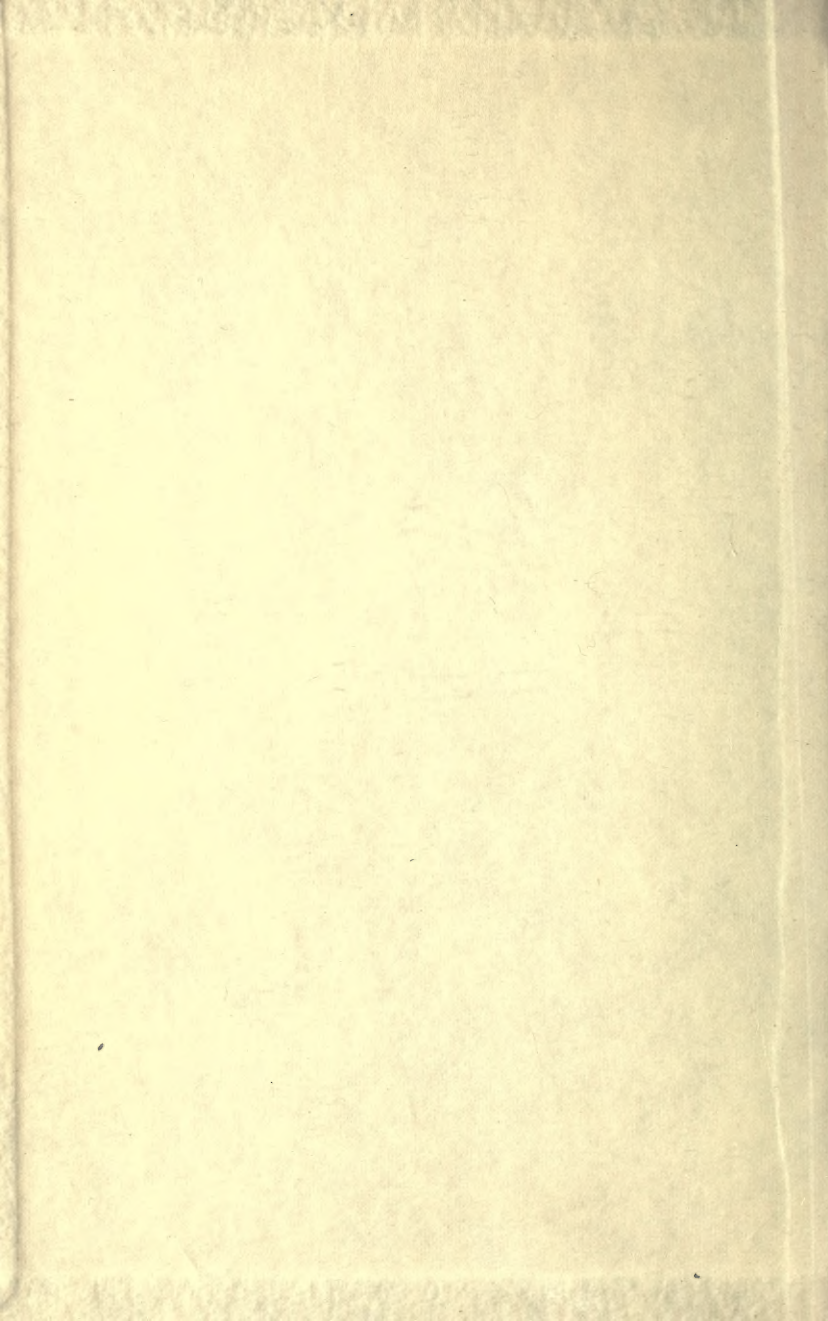
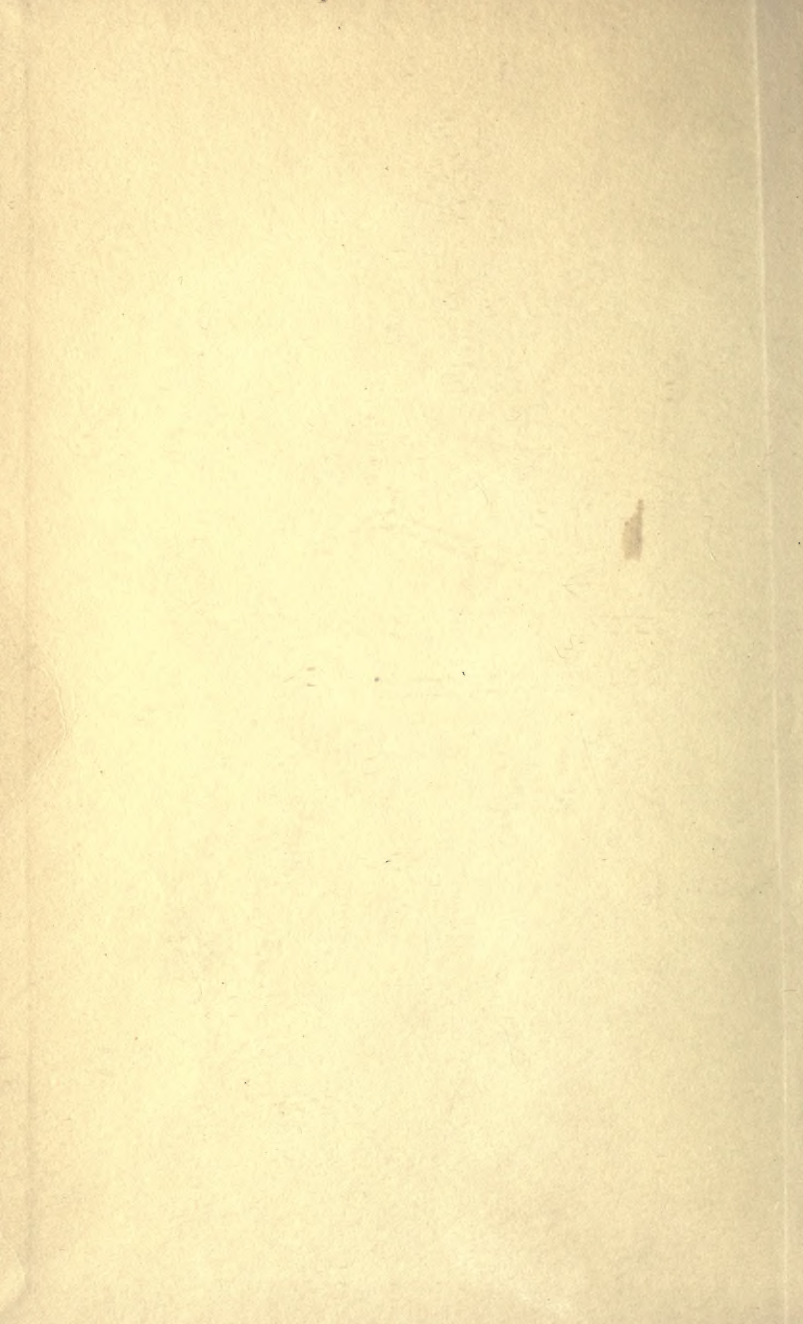


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A HISTORY OF ENGLISH
CATHEDRAL MUSIC
JOHN S. BUMPUS

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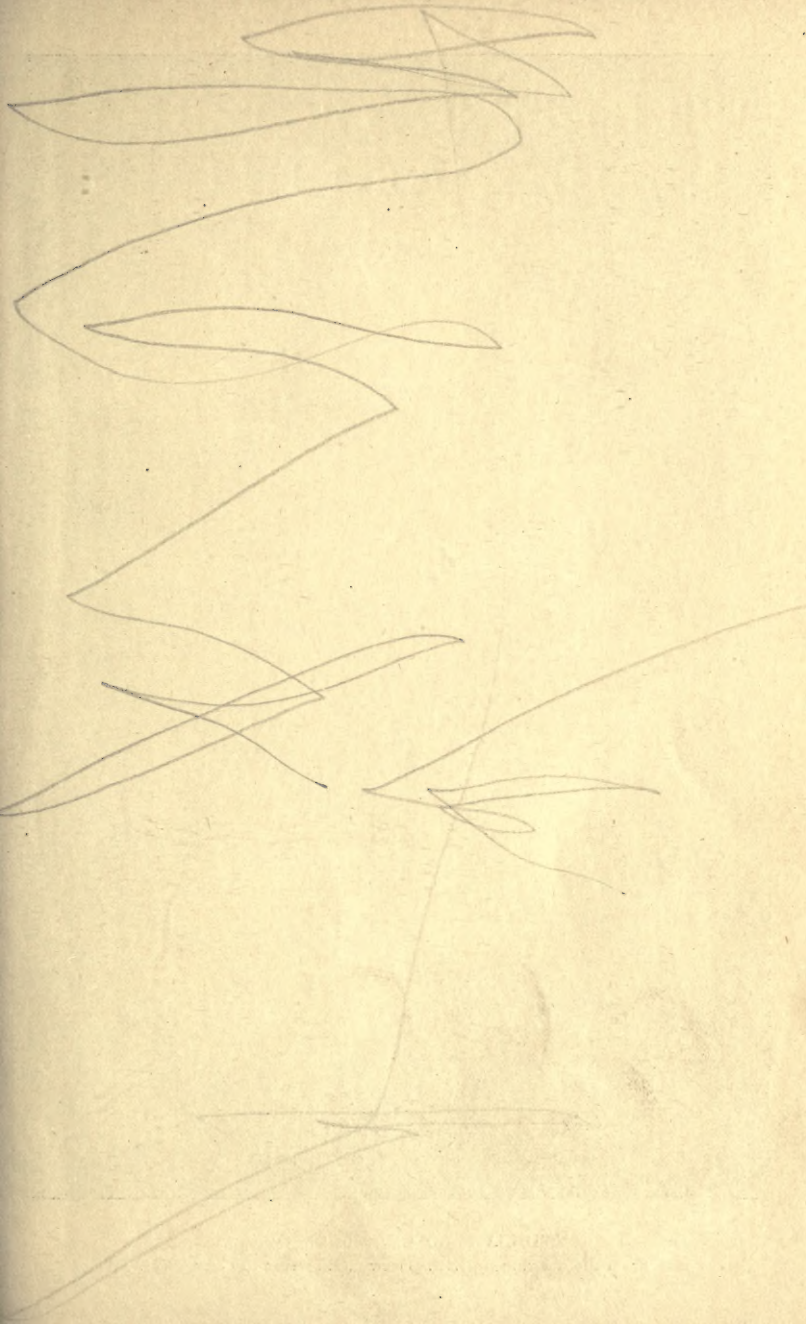
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WILLIAM BOYCE, MUS.D., CANTAB.
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A HISTORY OF ENGLISH
CATHEDRAL MUSIC

1549-1889

By

JOHN S. BUMPUS

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* *

"Here let me worship God where pillars rise
In towering loftiness, and arching meet,
Centring on God above our wandering eyes ;
Where Art and Nature blend in union sweet,
And leaves and flowers in many a quaint conceit
Garland the roof with sylvan trceries ;
Hither would I resort with willing feet,
To render God a worthy sacrifice :—
Hither, where cunning hands in glass have striven
To shadow forth with pencil-beams of light,
And colours deep and rich the Gospel-story ;
Where music thrills us with a strange delight,
Lifting with harmony our souls to Heaven,
And waking echoes from the hills of glory."

REV. RICHARD WILTON.

("Cathedral Service.")

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For the portrait of Dr. Ayrton, the author has to express his acknowledgments to the Rev. G. E. Alvis, Minor Canon of Ripon, by whom it was photographed from the original painting, now in the possession of Edward Ayrton, Esq., of Lower Bentham, Lancaster.

The portrait of Sir Frederick Ouseley is from a photograph by Messrs. Jones, Son, and Harper, Ludlow.

With these exceptions, all the illustrations are from drawings, engraved portraits, books, and autographs, in the possession of the author.

The design of the cover is adopted from one used for *The Parish Choir*, in 1846. The name of the draughtsman is not known.

The organ, on the back of the cover, is from a design by A. Welby Pugin.

A HISTORY OF ENGLISH CATHEDRAL MUSIC

CHAPTER IX

COMPOSERS OF THE LATER GEORGIAN PERIOD

THE presence of Handel in England had a marked effect upon several of our Church composers, but there was one who, with all due reverence for that mighty genius, neither pillaged from him nor servilely imitated him. Allusion is made to WILLIAM BOYCE, whose name as a professor and composer stands in the first rank of English musicians. In his productions for the Church there is a sterling and original merit, founded as much on the study of our earlier writers as on that of the best masters of other countries—his characteristics of clearness, facility, and strength imparting to his compositions a stamp peculiarly his own.

William Boyce was born in the City of London in 1710, and at the usual age was admitted into the Almonry or Choristers' School of S. Paul's Cathedral under Charles King, Mus.B. He subsequently studied under Greene and Pepusch, and in 1734 received his first organ appointment, that of Oxford Chapel,* known since 1832 as S. Peter's, Vere

* At Oxford Chapel Boyce succeeded Joseph Centlivre, and at S. Michael's, Cornhill, Joseph Kelway. In the second edition of the *Cathedral Music* it is erroneously stated by Boyce's biographer (Sir John Hawkins), and it has since been almost universally

Street. From 1736 to 1768 he was organist of S. Michael's, Cornhill, and, from 1749 to 1769, of All-Hallows the Great and Less, Thames Street, now demolished. In 1736 he succeeded John Weldon as Composer to the Chapel Royal, and in 1758, on the death of John Travers, was appointed organist, having in the interval (1755) succeeded Dr. Greene, as Master of the King's Band of Musicians. For many years he conducted at the festivals of the Sons of the Clergy, in S. Paul's, composing specially for these occasions two of his finest anthems, "Blessed is he that considereth the poor and needy," and "Lord, Thou hast been our refuge," both of which were published after his death, with the original orchestral accompaniments. The degree of Doctor in Music was conferred upon Boyce at Cambridge in 1749, his exercise on the occasion being a noble anthem, "O be joyful in God, all ye lands," from which the remarkably fine concluding chorus, "O praise our God, ye people," has been reprinted in Novello's series of Octavo Anthems.

reiterated, that the two City organistships were resigned on his appointment as organist of the Chapel Royal in 1758. As shown above, he continued to hold S. Michael's for nearly ten, and All-Hallows for nearly eleven years longer. At the former he could hardly be said to have resigned, and at the latter he was actually dismissed, and some one was paid 5s. 3d. to officiate between 18 May and 8 June, when a Mr. Evans was appointed. It would seem that one otherwise so occupied as Dr. Boyce could not bestow the desired attention on his offices, the salaries whereof were at that time only £20 a year. Sir John Hawkins' statement is the more remarkable, as he and Dr. Boyce were contemporaries and intimate friends. The year 1749 was that of the first erection of an organ in All-Hallows, Thames Street, and owing to his birth and long residence in that parish Boyce was especially requested by the parishioners to become their first organist.

The lack of public support in that great undertaking, the *Cathedral Music*, deterred Boyce from publishing any of his ecclesiastical compositions. He was constantly urged to do so, but his invariable reply was that he was contented that they should remain in the "Church books," and that he would never solicit the aid of a subscription to enable him to publish what might fail of being well received. After his death, in 1779, two volumes of his Services and Anthems were published under the editorship of Dr. Philip Hayes—the first in 1780; the second, for the benefit of his widow, in 1790.*

The first of these volumes contained a verse *Te Deum* and *Jubilate* in A, and fifteen anthems, conspicuous among which stand, "Give the King Thy judgments," with its picturesque concluding chorus, "All Kings shall fall down before Him"; "Wherewithal shall a young man"; "By the Waters of Babylon"; † "If we believe that Jesus died"; "Turn Thee unto me"; and "Sing, O heavens."

The second volume contained a setting of the *Te Deum* and *Jubilate* in C major, in the short, full, and simple harmonic style of Charles King, and twelve anthems, all of which have long been considered as classics in our cathedrals—"I have surely built Thee an house," ‡ "O where shall wisdom be found?" "The heavens declare," "The Lord is

* Copies of all the anthems in these two volumes, in the autograph score of Dr. Philip Hayes, are in the possession of the writer.

† The Hayes autograph copy of this anthem has accompaniments for two hautboys and two violins.

‡ Composed for the reopening of S. Margaret's, Westminster, 1759.

King," and "O give thanks," for example. The last-named, a splendid piece of writing in eight parts, had appeared some time previously in *The Cathedral Magazine* with the name of Croft erroneously attached as composer. The next editor to publish pieces by Boyce was Dr. Arnold, who, in his *Cathedral Music* (1790), included six anthems (among which were the dignified "Save me, O God," and the sprightly "Blessing and Glory"), and the short, full *Te Deum* and *Jubilate* in A major, still widely used in our cathedrals and churches. The *Te Deum* was originally composed for the coronation of George III, in 1761, and it was sung also at those of George IV (1821), William IV (1831), and Victoria (1838). Two more anthems were inserted by Page in his *Harmonia Sacra* (1800), that editor further enriching his collection with a fine Burial Service in E minor, written by Boyce for the funeral of Captain Coram, projector of the Foundling Hospital, 1 April, 1751, the choir of S. Paul's attending and the composer presiding at the Chapel organ on the occasion.

New editions of the 1780 and 1790 volumes were published by J. Alfred Novello in 1846, when the opportunity was taken of adding two more, containing services and anthems by Boyce hitherto unpublished or gathered from other collections. The four volumes, familiarly known to cathedral men as "Boyce's Own," were completed in 1849. Edited with loving care by Vincent Novello, they form an enduring tribute to the genius of one of our greatest Church composers.*

* The fourth volume contains a useful Thematic Catalogue of the whole of Boyce's services, anthems, etc.

Amongst the services in the third volume is a *Te Deum* in G major, to which a *Jubilate* was added in an inferior style by Dr. Philip Hayes. A note on the original score of this *Jubilate*, now in the Bodleian Library at Oxford, states that it was "begun and finished on the same day—Jan. 15, 1780."

Of the Burial Service the enthusiastic editor, Vincent Novello, observed: "From its dignified simplicity and pathetic solemnity of style, it deserves to be much more generally known, and more frequently brought forward." It is a singular circumstance that Boyce wrote no music for the evening service. The full Morning Service in A was continued in the same style by Dr. Arnold in the form of a setting of the *Sanctus*, *Kyrie*, *Credo*, *Magnificat*, and *Nunc Dimittis*; the whole familiarly known as "Boyce and Arnold in A." * Similar completions, so far as the evening service was concerned, were made by James Rodgers, organist of Peterborough Cathedral (1774–1784); by Richard Langdon, organist of Bristol Cathedral (1778–1781); and by Highmore Skeats, organist of Canterbury Cathedral (1803–1831). Comparatively recently an evening service, in continuation

* In 1846 a setting of the *Sanctus* and *Kyrie* in A, intended by Boyce to form part of his full morning service in that key, was discovered among the MSS. in the Chapel Royal. A note appended to the copy stated that these movements were given by Boyce to John Stafford Smith, one of his successors as organist of the Chapel Royal. Arnold was apparently unaware of their existence when he wrote his continuation. They were printed by Vincent Novello in the third volume of his complete *Boyce*, and they are also to be found in the edition of the service first published in octavo size in 1860.

of the morning one in C, has been written by Mr. A. H. D. Prendergast, whose work, like Arnold's, matches that of Boyce admirably.

Outside the Church Boyce was a prolific composer. He set Lord Lansdowne's masque, *Peleus and Thetis*, and it was performed by the Philharmonic Society in 1734. Two years later his oratorio, *David's Lamentation over Saul and Jonathan*, was given by the Apollo Society, and in 1743 he wrote his serenata, *Solomon*, which contains a very beautiful air, with bassoon obligato, "Softly rise, O southern breeze," long a favourite. Among his instrumental works are an Overture in D minor, composed for the Worcester Music Meeting of 1737, when he officiated as conductor; and twelve sonatas for two violins and 'cello, or harpsichord, concerning which Burney observes that "they were larger and more generally purchased, performed, and admired, than any productions of this kind in the kingdom, except those of Corelli. They were not only in constant use, as chamber music, in private concerts, for which they were originally designed, but in our theatres as act-tunes, and public gardens as favourite pieces, during many years." From the last of these sonatas a very charming Gavotte, for two violins and 'cello, has been arranged for the organ by Mr. F. Cunningham Woods, and published in Book XI of Novello's *Village Organist*.

Boyce also produced *Lyra Britannica*, a collection of songs and cantatas in six volumes; several masques and operettas; and incidental music for Shakespeare's *Tempest*, *Cymbeline*, *Winter's Tale*, and *Romeo and Juliet*. In his capacity of Master

of the King's Band of Musicians he, between 1755 and 1779, composed annually for the King's Birthday and for the New Year a number of Court Odes. Of these compositions a large, if not complete collection, is preserved in the Bodleian Library at Oxford.*

The famous patriotic song, "Hearts of Oak," was originally composed for a pantomime, entitled "Harlequin's Invasion [i.e. his invasion of Parnassus and the territory of Shakespeare], a Christmas Gambol," written by Garrick, and first performed at Drury Lane Theatre, 31 December, 1759. It was originally sung by Samuel Champness, a noted bass of the day.

Boyce suffered all his life from deafness, and this increased so much that in 1758 he retired from Quality Court, Chancery Lane, where he had resided since 1749, to Kensington, and occupied himself with editing his famous *Cathedral Music*, whose history has been detailed in the previous chapter. The death of this excellent musician, and blameless and amiable man took place on 7 February, 1779, the gout, to which complaint he had long been a martyr, hastening his end. He was buried in the centre aisle of the eastern portion of the crypt of S. Paul's. On the flat stone covering his remains is the following inscription: "Wil-

* At the S. Cecilia's Day Celebration, held under the auspices of the Musicians' Company, at Stationers' Hall, on 25th November, 1907, the overture to one of Boyce's Odes for S. Cecilia's Day was played by a band of strings. The extraordinary freshness of the music, its remarkable vigour, and melodic charm gave immense pleasure. It seems strange that such music should lie buried in the Bodleian Library, the parts having been copied expressly for this occasion from a manuscript in that collection.

liam Boyce, Mus.D., Organist, Composer and Master of the Band of Music to Their Majesties George II and III, died February y^e 7th, 1779, aged 69. Happy in his compositions, much happier in a constant flow of harmony, through every Scene of Life, Relative or Domestic; the Husband, Father, Friend.”

We have the subjoined account of Boyce's funeral from the pen of an eye-witness :—

His interment, which was in S. Paul's Cathedral on the 16th day of February, was honoured with testimonies of affection and respect, not only suited to his profession and character, but such in a degree as were never paid to the memory of any musician or other artist, unless perhaps to that of Sir Christopher Wren, the architect of the noble fabric that covers the remains of both. The procession began from Kensington, and the corpse was carried into the cathedral (attended by his son, a youth of about sixteen years of age, and several other mourners), and entering at the south door, proceeded down the south aisle to the west door, where, being received by the Rev. Dr. Wilson and the Rev. Dr. Douglas, Canons Residentiary of the Church, the Minor Canons, Vicars Choral and choristers thereof, and also of Westminster Abbey, and the priests in ordinary, gentlemen and children of the King's Chapel, and many other gentlemen, professors, and lovers of music, all in surplices, it was conducted up the nave of the church into the choir, the attendants walking two and two, singing the first part of the Burial Service, composed by Dr. Croft and Purcell, “I am the resurrection and the life,” without the organ. When arrived at the choir, the body was rested upon tressels, and the attendants being seated, the Rev. Mr. Wight, senior Minor Canon of S. Paul's,* began the daily service, in the course

* Rev. Moses Wight, M.A., Minor Canon of S. Paul's, 1746; Warden of the College of Minor Canons, 1753-5. Died 5 January, 1795.

of which the 39th and 90th Psalms were chanted to solemn music. The first lesson was read by Mr. Hayes* and the second by Mr. Gibbons.† Before the prayer for the King, an anthem, composed by the deceased, beginning "If we believe that Jesus died," was sung by Mr. Dyne and Mr. Soper, and the chorus by them and the other singers. After this, the reader proceeded to the end of the morning service, which, being concluded, the attendants rose and moved to the area under the dome and placed themselves in a circle, the organ all the while playing as a kind of dead march, the air in *Elami* flat in the fourth of the deceased's Sonatas.‡ During this short procession and arrangement, the bearers were removing the body to the crypt or vaults under the pavement, where they deposited it. After this, the service at the grave, beginning "Man that is born of a woman," was sung to the organ: Mr. Wight then recited the prayer on committing the body to the ground, while a person with a shovel scattered dust, through the perforations in the central plate, on the coffin, which lay immediately under it. Then was sung to the organ the verse, "I heard a voice from Heaven," which being done, the reader proceeded to the end of the burial service.

"The whole career of Dr. Boyce in his music, the compositions he edited, the opinions which he advocated in his modest and sensible prefaces, and in his unaffected regard for all that was excellent in the art, forms a pleasant, sunny spot in our English musical history. His influence upon music, if it be not of commanding genius, is still that of taste

* Rev. William Hayes, B.A., Minor Canon of S. Paul's, 1766; Senior Cardinal, 1783. Died 22 October, 1790.

† Rev. John Gibbons, M.A., Minor Canon of S. Paul's, 1759; Sacrist, 1767; Senior Cardinal, 1771. Died 28 June, 1797.

‡ Published in No. 34 of Vincent Novello's *Short Melodies* (intended principally for the soft stops of the organ) as a "Solemn March in E♭."—J. S. B.

and science judiciously directed ; and, in a quiet way, he left a permanent effect upon his art as much by his personal character as by his talents.”*

Had Boyce written nothing but the thirty pieces contained in the two volumes of his own *Cathedral Music*, published in 1780 and 1790, they would have been sufficient to immortalize him. In “O where shall wisdom be found ?” which may be termed Boyce’s representative anthem, it may be seen how thoroughly he understood the combination of sound learning with truth and sublimity, and deep, though simple, piety of feeling.

One competent to judge thus sums up Boyce’s work as a Church composer : “His style is massive, dignified, and impressive. In what is now called ‘picturesque writing’ he was probably without a rival. His anthems—‘Give the King Thy judgments,’ with its noble concluding chorus, ‘All Kings shall fall down before Him’ ; ‘Wherewithal shall a young man’ ; and, above all, ‘O where shall wisdom be found’—are as good as anything in the whole repertory of Cathedral music. . . . Even in the present, when his anthems are performed, their simple and pious eloquence reaches the heart of the worshipper and stirs it to a depth of emotion that is never attained by the organ solos with vocal accompaniment, which now, to a great extent, do duty for services and anthems in the Church.”†

Lastly we have the testimony of one who knew all styles, Dr. Samuel Sebastian Wesley : “Dr. Boyce has really left a very considerable amount of composition of which, in my humble judgment,

* Edward Holmes.

† W. A. Barrett, *English Church Composers*.

any author might be proud. In the boldness of some of his subjects he appears to have rivalled the best specimens of Handel. His anthem, 'Turn Thee unto me,' with its beautiful duet for trebles, will delight all who make its acquaintance."

Dr. Boyce was the first musician of importance who encouraged the opening genius of Samuel Wesley. When eight years of age little Sam was taken to the veteran organist and composer, as a precocious artist, on whose abilities it would be desirable to have an experienced opinion. "This child," said he, "puts a bass to a melody as correctly by his feeling as I can do by my science." Charles Wesley, Samuel's elder brother, became one of Dr. Boyce's most favourite pupils. When about twenty years of age his father, the Rev. Charles Wesley, wrote of him, "With such a teacher as Dr. Boyce, he believes he has the greatest master of music in Christendom. Dr. Boyce and he seemed equally satisfied. I hope he has caught some of his master's temper and skill: a more modest man than Dr. Boyce I have never known. I never heard him speak a vain or an ill-natured word, either to exalt himself or depreciate another." Master Charles was presented by his uncle, John Wesley, "with an inestimable present of Dr. Boyce's three volumes of *Cathedral Music*."

Boyce's only son, William, who, as we have read, attended his father's funeral in S. Paul's, matriculated at Oxford, 27 January, 1780, at the age of fifteen, and was admitted an academical clerk of Magdalen College. Three years later it is not pleasant to find that he was expelled the College for insolent behaviour. "A.D. 1783, Dec. 17.

Gulielmus Boyce, e Clericis, ob morum insolentiam, consensu seniorum a Vice-Præsidente palam fuit expulsus”—so runs the entry in the Register of Magdalen College.* Subsequently he appears to have taken a good place as a double-bass player in the London orchestras.

Three typical composers of Boyce's era, all of them, however, inferior to him in genius, may be conveniently grouped together. In order of seniority they stand thus: James Kent, William Hayes, James Nares.

For James Kent the historians, Burney and Hawkins, do not seem to have many words to spare of praise or blame. The son of a glazier, he was born at Winchester on 13 March, 1700, and at the usual age was placed in the Cathedral choir under Vaughan Richardson. He was, however, soon removed to London and admitted as one of the Children of the Chapel Royal, under Dr. Croft. At the age of seventeen his master's friendship with Dr. John Dolben, the Sub-Dean of the Chapel Royal, procured for him the organistship of Finedon, Northamptonshire, the seat of the Dolben family. The handsome Renaissance case of the organ on which Kent played in Finedon Church is still preserved in the western gallery, as well as the organ-stool, with the initials "J. K., 1717" carved upon it. The anthem composed by Dr. Croft for the opening of this organ, on 17 May, 1717, has already been alluded to.

In 1729 Kent was an unsuccessful candidate for

* Vol. II, 112. Edited by the Rev. J. R. Bloxam, D.D., 1857.

the organistship of Winchester Cathedral and College, but he had his *solatium* two years later when he was appointed organist of Trinity College, Cambridge, in succession to John Eblyn. Eventually, on the death of John Bishop, in 1737, he succeeded in securing the coveted posts at Winchester, and retained them both until his resignation in 1774. He died at Winchester, 6 May, 1776, and was buried in the north transept of the Cathedral.

When we take away from the best productions of Kent all that he borrowed from others, he is left to subsist on a very slender reputation. He not only adopted the style of Croft, but even pillaged his ideas, and avowed it, as if it were a matter of course. From Bassani and other Italian composers he borrowed without any acknowledgment whatever, as may be seen by a small volume, lettered "Mr. Kent's Notes," in the Library at S. Michael's College, Tenbury.

Fifty years ago the anthems and services of Kent, one of the feeblest in original invention of the eighteenth-century composers, were in immense request and popularity throughout London and the country. The great circulation of his works proved to what an extent facility and convenience were able to command success. This was especially the case with parochial choirs. The number of solos in which singers were made to shine at small expense of preparation, and the short and contrasted movements with easy modulation and flow of the parts in the choruses, were the main causes of the popularity of Kent's anthems.

It was not until late in life that Kent could be

induced to publish. In 1773 he printed a volume containing twelve anthems. Twenty years after his death another volume, containing a Morning and Evening Service in C and eight anthems, was edited by Joseph Corfe, organist of Salisbury Cathedral, whose son, and successor, Arthur Thomas, subsequently brought out a new edition of the whole. Vincent Novello issued an octavo edition in 1852, and many of the anthems have been published by other editors.

Prefixed to Joseph Corfe's edition was an account of Kent's career from the pen of Dr. Huntingford, Warden of Winchester College.* The original manuscript (in the present writer's possession) is in "the Warden's own peculiar great square characters, each letter standing by itself," as Thomas Anthony Trollope (himself a Wykehamist) describes Huntingford's writing in his book, *What I Remember*.

Kent as an organist, says Huntingford, "was conscientiously diligent, not only in punctual attendance at times of Choral Prayers, but also in the more laborious and indispensable requisite parts of an organist's duty, the teaching of the boys. His manner of playing was neither indecorously rapid, nor heavily slow; but such as became the sanctity of the Church and the solemnity of the Service. He was reputed to be one of the best players of Dr. Croft's music in the kingdom."

A full anthem in five parts, "Hearken unto my voice," printed in Arnold's *Cathedral Music*, and a

* Dr. Huntingford was made Warden of Winchester College in 1789 and Bishop of Hereford in 1815. He held both offices until his death in 1832.

Morning and Evening Service in D, included in *The Choral Service of the Church*, a volume of chants, services, and anthems, compiled, in 1849, by J. Bilson Binfield, organist of the churches of S. Giles and S. John, Reading, complete the list of Kent's ecclesiastical compositions. The anthem given by Arnold is superior, in point of construction, to anything else of Kent's. Next to this Kent is perhaps seen at his best in the anthem, "Blessed be Thou," which is solid and ecclesiastical in tone, and may be described as his representative composition. It may be interesting to mention that it was selected as one of the four anthems to be sung at the Coronation of George IV, for which occasion it was orchestrated by Attwood. It was also used at the marriage of Queen Victoria in the Chapel Royal, on 10 February, 1840. It still maintains its popularity with many of the provincial cathedral choirs, and was once a favourite piece in the *répertoire* of S. Paul's, but since 6 September, 1875, it has not been heard in that Cathedral.

Among the most commendable of Kent's anthems are "In the Beginning was the Word," "Lord, how are they increased," "Why do the heathen?" and "Who is this that cometh from Edom?" the quartet, "Look down from Heaven," in the last-named, being excellent. In "Lord, what love have I?" and "My song shall be of mercy," the treble solos and duets are pleasing and melodious, but, like all Kent's compositions of this class, depend much upon clear, flexible voices. "When the Son of Man shall come in His glory" (which, with the exception of the four last bars, is entirely for men's voices) contains some really

fine and most effective passages. "O Lord our Governour," another of Kent's solo anthems, was at one time so great a favourite with aristocratic amateurs that frequently half a guinea would be given to a Chapel Royal boy for singing it. The choruses are the weakest parts of Kent's anthems, being usually treated as a mere short *finale*.

Kent had not a tithe of the genius of his fellow chorister in the Chapel Royal, Charles Stroud, whose fine anthem, "Hear my prayer," inspired him with more than one idea when setting the same words. Perhaps the popularity of "Blessed be Thou" was only equalled by that of "Hear my prayer," which was made to do duty as an anthem at more than one of the Georgian royal funerals at Windsor.

From the "Succinct Account" of Kent, prefixed to one of the volumes of Arnold's *Cathedral Music*, we learn that "a few years before his death he presented some of his compositions to Trinity College, Cambridge, for which he received the thanks of that body from the master, informing him at the same time that the College had voted him a piece of plate, value ten pounds, and desiring to know in what form it should be presented. Mr. Kent chose a tankard."

Kent is known to have written but little secular music, thus following the example of his master, Dr. Croft. The writer has, in his library, a cantata in Kent's autograph, beginning, "When artful Damon strikes the trembling lyre." It has accompaniments for a stringed orchestra.

A portrait of Kent is preserved in the Hall of Winchester College. He was succeeded in his

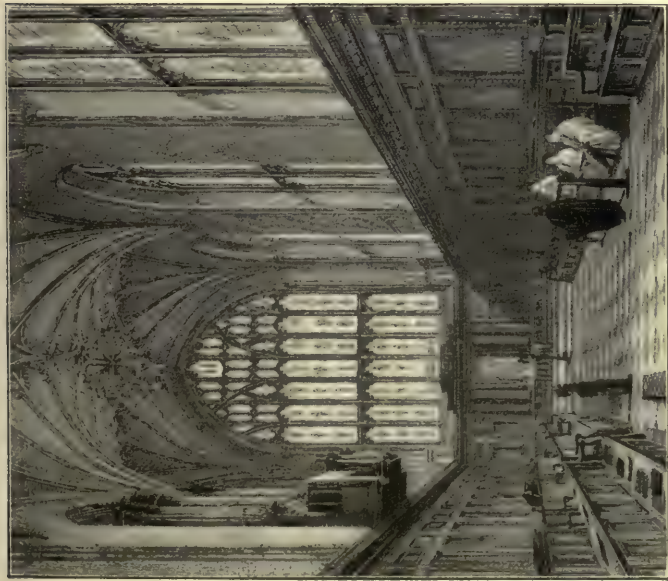
post there, and at the Cathedral, by his pupil, Peter Fussell, who, when he died (in July, 1802) was buried near him in the north transept of the latter place. Fussell is represented at the present day by a single chant in G. He wrote two Evening Services—one in A major, the other in B minor. The first-named, a florid setting of the *Cantate* and *Deus*, was long popular. He added the orchestral accompaniments to “Dulce Domum,” printed in the *Harmonia Wykehamica* (1811). As regards musicianship he was decidedly superior to Kent.

WILLIAM HAYES stands next in our trio of composers. He was born at Gloucester in 1708, and baptized on 28 January at S. Aldate’s Church in that city. He gave early marks of good talent for music and possessed also a sweet voice, which seems to have been his introduction to Mrs. Viney, a most accomplished lady of the city of Gloucester, and a great patroness of musical people. She initiated him in performing on the harpsichord, and taught him the first tune he ever played on that instrument. Through the kind offices of this lady, who seems to have been an eighteenth-century Miss Hackett, Hayes was articled to William Hine, the then organist of Gloucester Cathedral, and he soon “became excellent in playing Church music and extempore Voluntaries. Few men knew the powers of that instrument better; and, by a very happy facility of expressing the genius of the various stops, was often attended to by the admirers of that species of playing with heartfelt satisfaction.”* In

* This and the two succeeding quotations are from the Memoir

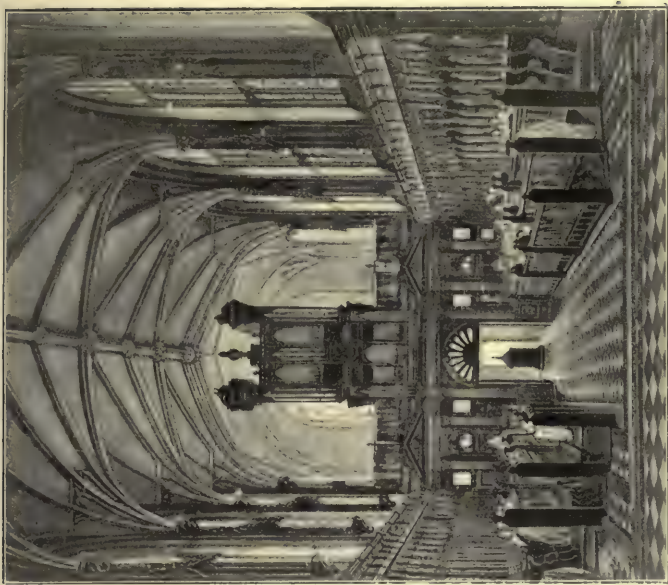
1729 he became organist of S. Mary's, Shrewsbury, on the erection of an instrument in that church by Harris and Byfield. Four years later he succeeded John Hoddinott as organist of Worcester Cathedral. "But his genius was not designed for so narrow a sphere. Oxford was the place of all others he wished to settle in for the remainder of his life." His wish was gratified in 1734, when the organistship of Magdalen College fell vacant by the death of Thomas Hecht, who had held the post for nearly forty years. From his college he proceeded *pro forma* to a Bachelor's degree in Music in 1735, and on 14 January, 174 $\frac{1}{2}$, succeeded Richard Goodson the younger as Heather Professor of Music in the University. Upon the opening of the Radcliffe Library in 1749 he was honoured by the University with the Doctorate "amid the general plaudits of a brilliant assemblage of Nobility, Gentry, and Academics in full convocation in the Theatre, to which he was presented by Dr. Bradley, the Savilian Professor of Astronomy, one of the greatest men of his time; who, in an elegant Latin Speech, represented him not only as a man eminent in his faculty, but as one whose sweetness of temper vied with that of his art."

As Professor, Hayes is known to have delivered but few, if any, musical lectures. He was, however, studious and active in other ways. He was a great collector of ancient and curious music, and was possessed of a certain amount of genius and ability for producing new. He published, in 1735, *Twelve Arietts or Ballads and two Cantatas*. His setting of Dr. W. Hayes, prefixed to the volume of *Cathedral Music* edited by his son Philip, in 1795.



THE CHAPEL, WINCHESTER COLLEGE, BEFORE
ITS RESTORATION IN 1875.

(From a drawing by C. W. Radclyffe, 1846.)



MAGDALEN COLLEGE CHAPEL, OXFORD,
IN THE TIME OF WILLIAM AND PHILIP HAYES.

(From Ackerman's "History of Oxford.")

Collins' *Ode on the Passions* was performed at the Gloucester Music Meeting in 1760, and published in full score. In 1742 he published and sold at his house near Hertford College,* *Vocal and Instrumental Music in Three Parts*: (1) *Circe, a Masque*; (2) *A Sonata or Trio, and Songs of different kinds, viz., Ballads, Airs, and Cantatas*; (3) *An Ode, being part of an Exercise performed for a Bachelor's Degree in Music*. These were all printed in full score. His ecclesiastical compositions for Magdalen and other Oxford Colleges, with choral services, were very numerous. These were edited after his death in one volume, folio, by his son Philip, and comprised a setting of the *Te Deum* and *Benedictus* in D,† another of the *Sanctus*, *Kyrie*, *Credo*, *Cantate*, and *Deus* in E^b, in continuation of the *Te Deum* and *Jubilate* of Hall and Hine, together with twenty-one anthems and instrumental accompaniments to the Old Hundredth Psalm, "as performed in London, before the Sons of the Clergy at S. Paul's Cathedral, and at S. Mary's, Oxford, before the Governors of the Radcliffe Infirmary."

The anthems of William Hayes, written mostly at the outset of his career, have long been popular with choirs, both cathedral and parochial. It cannot be averred that they possess any great distinctive character or originality, but they are melodious and thoroughly well written for the voices, and many of the treble solos and duets are expressive. A selection of the best was edited by Vincent Novello in

* This house, situated at the junction of New College Lane with Catherine Street, was demolished in 1901.

† The *Te Deum* only is by William Hayes. The *Benedictus* was added by his son at the time of publication.

1848. This includes "Bow down Thine ear," "Great is the Lord," "Lord, Thou hast been our refuge," "O be joyful in God," "O worship the Lord," "Praise the Lord, O Jerusalem," "The Lord preserveth," and "The Lord is good." Another, "Save, Lord, and hear us," was subsequently edited by Sir John Stainer. One yet obtainable only in the original score, "Bring unto the Lord, O ye mighty," is deserving of republication. It contains a good tenor and bass duet, and in the concluding chorus there is an instance of the use of the chord of the extreme sharp sixth, which, though employed by Humphreys and Purcell, seems, until Hayes' time, to have been but sparingly introduced into Cathedral music.

The *Kyrie*, *Credo*, *Sanctus*, *Cantate*, and *Deus* from the E^b Service were republished, with organ accompaniment, in a collection of services made by Dr. Marshall, organist of Christ Church, Oxford, between 1841 and 1849. Other editions of the Evening Service were those by John Goss and James Turle in their collection, *Services, Ancient and Modern*, 1847, and by Vincent Novello in his *Cathedral Choir Book*, 1848. William Hayes published *Sixteen Metrical Psalms, selected from Merrick's Version*. These are set for four voices, with interludes for the organ. Several are extremely pleasing, especially "Lo! from the hills my help descends," "The festal morn, my God, is come," and "Lift your voice, and thankful sing." Some of these Psalms have been rearranged and included in modern hymnals. A very inferior edition was brought out in 1820 by William Cross, organist (1807-25) of Christ Church and S. John's College, Oxford.

Some thirty years later a new edition was prepared for Cocks and Co., the music publishers, by Edward Clare, wherein Cross's blunders in the harmony were corrected. The Rev. W. H. Havergal once justly observed that Cross was a good organist, but no musician. These Psalms were originally written by Hayes for Magdalen College Chapel, and it is pleasant to observe that some of them are still in use there.

In 1751 Hayes published a small book, *The Art of Composing Music by a Method Entirely New*, and in 1757 and 1765 two volumes of his Glees, Catches, and Canons. In 1762 he printed an answer to *A Treatise on Musical Expression*, by Charles Avison, of Newcastle, in which Geminiani (Avison's master) was put forward as the great model of composition, Handel being only once mentioned.

The second of the four chime-tunes played by the bells of Gloucester Cathedral was the composition of William Hayes. The others were by Stephen Jefferies (organist of Gloucester, 1682-1710), Dr. John Stephens (organist of Salisbury, 1746-80), and William Malchair, of Oxford. [All four were published as an arrangement for the pianoforte by Alfred Whitehead, organist of the Holy Innocents', Highnam, near Gloucester—the beautiful church built in 1849, by Henry Woodyer, for the late Mr. T. Gambier Parry. New arrangements of the tunes have been issued by Mr. C. Lee Williams, organist of Gloucester Cathedral (1882-97), and by his successor, Dr. A. H. Brewer. Mr. Lee Williams' edition contains a very interesting descriptive preface. Dr. Cleveland Coxe, in his *Impressions of England in 1851*—a book already

quoted—says how, on his visit to the Rev. Sir John Seymour, Canon of Gloucester, he was “awakened at a late hour of the night by the chimes of the Cathedral clock charming the darkness with a solemn tune, and lifting the thoughts of the listener to communion with his God.”

William Hayes died at Oxford on 27 July, 1777, and was buried near Hearne, the antiquary, in the churchyard of S. Peter-in-the-East. His portrait, painted by John Cornish, and also a bust, made at the particular request of Edward, Lord Leigh, High Steward of the University (1767–86), were presented to the Music School by his son Philip. A small copy of the former is in the Choral School at Magdalen College. The original was engraved by Thomas Park, and published in 1787.

William Hayes' second son, PHILIP, who succeeded his father as Professor of Music, was somewhat inferior to him as a composer. He was not only an organist, but a monopolist of organs, being at once organist of New, Magdalen, and S. John's Colleges, besides S. Mary's Church, as University Organist. In point of size and weight he was the *greatest* musician of his day, and, in good humour and bulk, was a complete representative of Shakespeare's fat knight, Sir John Falstaff. Indeed, he was supposed to be the largest man in England, and nearly equal in weight to the celebrated Bright, the miller of Malden, Essex. “I remember,” says George Valentine Cox,* in his *Recollections of Oxford* (1868),

* George Valentine Cox was admitted a chorister of Magdalen College, Oxford, 19 December, 1793. From 1803 until 1813 he was a lay clerk of the same. In 1806 he was appointed Master of the Chorister's School of New College, a post he retained until

“being taken to his house in my very early days to have my voice tried ; he had been, for many years, remarkable for his state of obesity, and I have not forgotten the awe I felt at the huge projection over the keys of his harpsichord, contrasted with his delicate, small hands, and accompanied with a soft velvety voice.”

The Professor also held the (apparently) incompatible appointment of Gentleman of the Chapel Royal, S. James's, where he had originally sung as a chorister under Bernard Gates. In fulfilment of this duty, when he occasionally went up to London, he had two places taken for him in the stage coach, from which, after he was got in (a work of some difficulty) he was not removed until he arrived at his journey's end. His headquarters in town were at the house of Dr. Dupuis, organist and composer to the Chapel Royal, in King's Row, Park Lane.

Occasionally Dr. Philip made his journey to London in a postchaise. At that time it was common to see upon the chimney-piece of the public room of an inn an announcement of the want of a companion in such a conveyance. The Doctor (whose unwieldy person rendered his travelling in one of the “six insides” of the time a matter of considerable inconvenience) on one occasion accepted the first companionship that offered at the “Star” ; and to avoid the toil of a walk from his house in Holywell it was arranged that he should be taken up there. On the morning appointed, the inquirer for a companion jumped into the chaise—

his resignation in 1857. He was also a lay chaplain of New, Coroner in the University, and, for sixty years, Esquire Bedel. His book is a most entertaining one.

luggage all right—and, dashing up to the Doctor's door, he saw a figure little less than the great Daniel Lambert, supported by a servant on either side, slowly advancing from the wall. In amazement, he hastily lowered the front glass, roaring out, "Post-boy—hoy! is that the gentleman we are to take up?" "'Ees, sir, that be Doctor Phil Hayes." "Fill chaise, by —," replied the traveller; "he shan't come in here; drive on, drive on," thus leaving the poor Doctor to get on his journey as well as he could. Hence the sobriquet with which he is invariably associated, "Phil Chaise." There was, indeed, no end to the stories of him and his good-nature withal under his *heavy* affliction. Another may be recorded. On the occasion of a visit paid to Oxford by George III, the Professor, after playing the organ at Magdalen Chapel, was hurrying (as well as he could hurry), full-dressed, in his cocked hat* and gorgeous silk gown, up Queen's Lane to pay the same compliment to the Royal party at New College. Panting for breath from heat, over-exertion, and excitement, he called out to a country fellow, whom he saw approaching, "Friend, pray lend me your arm a little way." "Yes, *your Majesty*," replied the simple rustic, who had heard that the King was in Oxford, and fancied this *great man* must be he.

The Commemoration week at Oxford, early in July, 1793, was marked by the Installation of the new Chancellor, the Duke of Portland. On the first of three successive days for reciting prize com-

* The three-cornered hat was, at that time, a part of the full dress of lay academics of some standing.

positions and complimentary verses the crowd in the area and galleries of the Sheldonian Theatre was so great, and the heat so oppressive, that the Chancellor, observing the increasing distress and confusion from persons fainting, etc., relieved the almost *dissolved* company by formally *dissolving* the Convocation. In doing this on the impulse of the moment he probably forgot the compliment intended for him by the performance of an Ode, written for the occasion by the Professor of Poetry, Mr. Holmes, of New College, and set to music by Dr. Phil Hayes. It might, indeed, have been done by way of retaliation to Dr. Hayes, who had added to the distressing heat by nailing down all the windows for the sake of musical effect! The effect, however, was anything but musical to his ears, for the undergraduates in the galleries most unscrupulously demolished, with their caps, every pane of glass within their reach. They disregarded—perhaps they were amused by—the piteous remonstrances of the fat Professor, who from the organ gallery exclaimed (in *Recitativo, molto agitato*): “For God’s sake, gentlemen, for mercy’s sake, for music’s sake, for my sake, don’t ruin me!”*

A writer in Rees’ *Cyclopædia* thus sums up the character and talents of Dr. Philip Hayes:—

With a very limited genius for composition, and unlimited vanity, envy and spleen, he was always on the fret, and by his situation had a power, which he never spared, to render all other musicians uncomfortable. No one entered the University, occasionally or from curiosity, that did not alarm him. His extreme corpulency

* Cox, *Recollections of Oxford*.

will be longer remembered than his abilities, of which he has left no example that we can recollect worthy to be recorded.

Hayes' pupil, John Clarke (afterwards known as Clarke Whitfeld), was by no means of the above opinion, and in the preface to the second volume of his *Cathedral Music*, published while organist of Trinity and S. John's Colleges, Cambridge, in 1805, defends his master as

a man whose amiable manners endeared him to a numerous circle of sincerely attached friends, and whose sound knowledge in the Art of Music and skill displayed on the organ, must, notwithstanding the insinuations of men of *little eminence*, have established his character as an excellent musician, and as one of the very best extemporary Performers of the age. While his kind attention, at all times shown, to the applications of deserving Professional Men for his patronage, will distinguish him to posterity as a man of truest benevolence. . . . He had the distinguished honour of instructing *that paragon of vocal excellence*, Madame Mara (when she came to Oxford at a very early period of her life) in the first *English* song she ever sang, "Sweet rose and lily." Dr. Beckwith of Norwich, one of the most scientific fuguists of the present day; Mr. Dod Perkins, organist of the Cathedral at Wells, and many of the present Minor Canons of S. Paul's, may claim the honour of having been his pupils at Oxford.

The following account of Philip Hayes, written by his nephew, the Rev. William Hayes, vicar of Monk-Hesleton, Durham, was inserted by the Rev. J. R. Bloxam, D.D., Fellow and Librarian of Magdalen College, Oxford, in the second volume of his *Magdalen College Register*, 1857 :—

Dr. Philip Hayes was organist of New College (his

favourite College), also of S. John's College, and S. M. Magdalen College; was elected organist of Christ Church, and ousted by a man named Norris.* Often went to London and purchased pictures, and presented them to the College. Very fond of works of *vertu*: a lazy dog, fond of good living, in fact, a gourmand: fine temper, good looking, handsome man. Could have married well in his younger days, when his person was slender: during the latter part of his life very stout, weighing 20 stone. When at low water, took William his "Caleb Quotem," with him (one of the first cooks of the day) and drove in his carriage to Town. Composed music, of which he disposed; and returned home full of money.

Dr. Philip Hayes published little of his Church music beyond a set of *Eight Anthems, An Anthem for a Country Church* (both printed by Henry Hardy, of Oxford), and, in imitation of his father, *Sixteen Psalms, selected from Merrick's Version, and used at S. Mary's Church, &c.* "A lazy dog" he certainly was not, if we may judge him, not only by the large amount of original services and anthems, but also by the numerous transcriptions in score, mainly by later seventeenth-century Church writers,

* This was Thomas Norris, Mus.B. He was born at Mere, Wilts, 1741, and became a chorister in Salisbury Cathedral. He was organist of S. John's College, Oxford, 1765; lay clerk of Christ Church, 1767; lay clerk of Magdalen College, 1771; and organist of Christ Church, 1776, in succession to Richard Church. He possessed a fine tenor voice, and was in request at all the London concerts and provincial music-meetings. He died at Himley Hall, the seat of Lord Dudley and Ward, 3 September, 1790, it is said, through over-exertion at the Birmingham Festival. His Church compositions include the familiar double chant in A, and a five-part anthem, "Hear my prayer." A portrait of Norris, painted by John Taylor and engraved by the same, was published in March, 1777.

which he left behind him. The latter, apparently intended for publication, would now, but for his industry and assiduity, probably be lost.

The present writer possesses the autograph scores of a large number of Dr. Philip Hayes' published and unpublished Church compositions. These comprise a Morning, Ante-Communion, and Evening (*Cantate*) Service in F (composed 1769-70); a complete Burial Service in E^b (composed 24 March, 1772); and some forty full and verse anthems, including the famous setting of the ninth and tenth verses of Sternhold and Hopkins' metrical version of Psalm XVIII., beginning "The Lord descended from above." This may be described as really the only anthemic composition of Dr. Phil Hayes that has descended to posterity.

One of the anthems in the Hayes autograph collection bears the title of "Begin unto my God with timbrels." It was sung at the reopening of New College Chapel, after "improvements" by the architect James Wyatt, on Trinity Sunday, 1794. A colophon attached sets forth that "the organ was privately opened on the Monday before, with only the choir organ (all that was finish'd), after several years' cessation on account of the elegant alterations in the Chapel, organ, and gallery." Hayes further tells us that his anthem was composed originally in 1779, and sung at New College Chapel on the Trinity Sunday of that year. It was repeated on the same day in 1780, 1783, 1785, and 1786. In 1787, it appears, no anthem was sung, "on account of the Abbey Musick [i.e. the fourth Commemoration of Handel], at which most of the choir were engaged, as well as six of Dr. Hayes's boys, whom

Chorus Full Anthem *from* 18 v: g. 10. Old version 413

Grand and rather slow

The Lord descended from a - bove, and bow'd the heav'n's =

The Lord descended from above, and bow'd the heav'n's most high, and bow'd the heav'n's =

The Lord descen - ded from a - bove and bow'd the heav'n's, and bow'd the heav'n's =

The Lord descended from above, and bow'd the heav'n's most high

Small Organ

= = = = = most high, and underneath his feet, underneath his feet he cast the dark =

bow'd the heav'n's, and bow'd the heav'n's most high, and underneath his feet, underneath his feet he cast the dark =

bow'd the heav'n's, and bow'd the heav'n's most high. and underneath his feet he cast the dark =

and bow'd the heav'n's most high, and underneath his feet he cast the dark =

FAC-SIMILE OF A PAGE OF DR. P. HAYES' ANTHEM

"The Lord descended from above."

Composed June 10, 1769.

he took up." All these autographs are signed and dated, and some of the notes appended thereto are interesting. A short full anthem, with duet for trebles, "Righteous art Thou, O Lord" (composed 19 May, 1778), was printed by Dr. Rimbault in *The Choir*, No. 72.

In a collection of chants published in 1808 by Dr. John C. Beckwith, organist of Norwich Cathedral, there is one in triple measure for the *Benedicite*, given anonymously, but acknowledged as the composition of Dr. P. Hayes. It was reprinted in the thirty-ninth number of *The Parish Choir*, and has in more recent years been incorporated into a setting of the above canticle by James Turle and Sir Frederick Bridge. Both Philip and William Hayes wrote chants which are still sung. A single chant in C major by the former was at one time, like Bishop's Service in D, always used on the Founder's Commemoration Days at New College, Oxford.

Mention should not be omitted of the set of *Six Concertos* for organ, harpsichord, and piano, published by Dr. P. Hayes about 1765, or of the very charming Minuet in E² (the Lady Elizabeth Spencer's) which he wrote for performance in the masque, "The Maid of the Oaks," at Blenheim. The autograph, "Most humbly inscribed to her Grace, the Duchess of Marlborough," is dated 12 January, 1788. The minuet has been arranged for the organ, and published in Book I of *The Village Organist* (Novello).

Besides composing an oratorio, *The Prophecy*, performed in the Sheldonian Theatre at the Commemoration of 1781, and setting John Oldham's

Ode for S. Cecilia's Day,* Dr. Hayes edited the *Cathedral Music* of his father, and "collated, revised, and corrected" the *Harmonia Wykehamica*, afterwards republished, with omissions and additions, by his pupil, Gilbert Heathcote. In 1789 he published, from the original MS. in the possession of Bernard Gates, *Memoirs of Prince William Henry, Duke of Gloucester, from his Birth, July 24, 1689, to October, 1697; from an original Tract written by Jenkin Lewis, some time servant to Her Highness the Princess Anne of Denmark, afterwards Queen of England: and continued to the time of the Duke's death, July 29, 1700.*

Hayes appears to have effected certain improvements in the Music School at Oxford, and presented to it the following portraits: Orlando Gibbons, William Boyce, John Christopher Pepusch, Charles Frederick Abel, William Lawes, James Heseltine, J. Philip Eiffert, J. P. Salaman, Orlando di Lasso, William Hine, John Weldon, Arcangelo Corelli, William Hayes, and William Parsons; together with busts of King Alfred, Henry Purcell, and William Hayes. A portrait of Dr. Philip Hayes himself, at the age of twenty, painted by John Cooper in 1758, was presented to the Music School in 1855 by Mrs. Hughes, of Bromley College, Kent, daughter of Walter Vicary, Mus.B., who was Hayes' successor as organist of Magdalen and the University Church. Two other portraits, both painted during the latter part of his life, are extant. In one he is represented at half length, with an organ in the background: the other, a copy of which hangs

* "Begin the song." Originally set by Dr. Blow in 1684.

in the Hall of S. Michael's College, Tenbury, depicts him seated in his robes, at full length.

On 8 July, 1784, Dr. Hayes presided at the opening of the new organ built for Canterbury Cathedral by Samuel Green. A sermon on "The Antiquity, Use, and Excellence of Church Music" was preached on the occasion by Dr. George Horne, Dean of Canterbury, and President of Magdalen College, Oxford, from the text, "Awake up, my glory; awake, lute and harp!" It was subsequently printed at Oxford. An anthem, "O praise God in His holiness," was expressly composed by John Marsh, the distinguished amateur musician, then resident in the Precincts, Canterbury. It contained passages "calculated to display the various stops of the new instrument."*

It was generally expected that Dr. Philip Hayes would die in Oxford, and that when that event occurred he would be buried in the churchyard of S. Peter's-in-the-East, where there is a large altar-tomb over the body of his father. This event, however, happened during one of his visits to London,

* Previously to 1784 the organ at Canterbury stood above the northern range of stalls, and within the first bay to the west. It had a very fine case of Renaissance workmanship, which was not utilized for the new organ, one of sham Gothic being substituted. Green's organ was placed upon the choir-screen, remaining there until 1827, when it was again rebuilt and, as Professor Willis tells us, "ingeniously deposited out of sight in the triforium of the south aisle of the choir; a low pedestal, with its keys, standing at the back of the lay clerks' desks on the *Decani* side, being contrived so as to bring the organist close to the singers as he ought to be." Samuel Porter was the organist of Canterbury in 1784, and Highmore Skeats, senior, in 1827. With the exception of the console, the Canterbury organ still remains invisible. It would be interesting to know what became of the Renaissance case.

whither he had gone to preside at the Festival of the New Musical Fund. He had dressed himself in the morning of 19 March, 1797, to attend the Chapel Royal, "but suddenly showed symptoms of approaching dissolution, and expired in a short time afterwards." * His remains were interred in S. Gregory's vault in the crypt of S. Paul's Cathedral on the 21st, with a choral service by the combined choirs of S. Paul's, Westminster Abbey, and the Chapel Royal, Dr. Arnold and others attending as mourners.

The burial follows, where the body falls;
They rob S. Peter's, but enrich S. Paul's—

so ran the rhyme by some Oxford wag of the day.

The successor of Dr. Philip Hayes in the Professorship of Music was Dr. Crotch, who was as small and short in person as his predecessor was tall and large. This contrast produced the following *jeu d'esprit* :—

Trying it on.

At length, when the big Doctor died
(Weigh'd down by his fame and his fat),
His light-weighing successor tried
To succeed to his gown and his hat.

But the three-corner'd hat would not do;
And the gown (if report you'll believe)
Was too large, even cut into two,—
So they made him a gown of a *sleeve*!

* *Gentleman's Magazine*, 1797, p. 354. Dr. Philip Hayes succeeded Boyce as conductor of the festivals of the Sons of the Clergy at S. Paul's, pompously beating time on those occasions with a roll of music-paper.

Dr. Philip Hayes and his father collected, between them, a very curious and valuable library of music by composers of the sixteenth, seventeenth, and eighteenth centuries, consisting of services, anthems, motetts, masses, psalms, oratorios, voluntaries, concertos, sonatas, operas, glees, catches, songs, cantatas, etc., by Tallis, Tye, Gibbons, Child, Byrd, Blow, Tudway, Bull, Morley, Palestrina, Carissimi, Leo, Lotti, Pergolesi, Stradella, Marcello, Clari, Porpora, Handel, Pepusch, Bach, Rameau, Gluck, Philidore, and others. This interesting collection was dispersed by auction, after Dr. Philip's death in 1797. Copies of the catalogue, issued from "Smart's Music Warehouse, the corner of Argyle Street, Oxford Street, London" (where the whole was deposited), may occasionally be met with.

Dr. William Hayes' eldest son, Thomas, was Precentor of Durham Cathedral and Perpetual Curate of S. Oswald's Church, Durham, from 1759 until his death in 1819.* William, the third son, who was born in 1741, received his musical instruction as a chorister of Magdalen College under his father. His voice developed into a fine, powerful bass. He obtained a minor canonry at Worcester in 1765, and on 14 January in the following year was elected a minor canon of S. Paul's. He became Senior Cardinal in 1783, and held the chapter living of Tillingham, Essex. On his death, which took place on 22 October, 1790, he was buried in S. Gregory's

* The Rev. Thomas Hayes was succeeded as Precentor of Durham by the Rev. Peter Penson, who held office until his resignation in 1846. The Rev. J. B. Dykes, Mus.D., so widely known by his hymn tunes and other Church music, was Precentor of Durham from 1849 until his resignation in 1862.

vault in the south-west portion of the crypt of S. Paul's. To *The Gentleman's Magazine* of May, 1765, he contributed a paper, "Rules necessary to be observed by all Cathedral Singers in this Kingdom." The musical pedigree of the Hayes family was a good one. Dr. W. Hayes was a pupil of William Hine, organist of Gloucester; Hine of Jeremiah Clark; Clark of Dr. Blow; and Blow of Dr. Christopher Gibbons, who was a pupil of his father, Orlando Gibbons.

JAMES NARES, the last of our trio to be considered, cannot be said to rank with Boyce in power and originality, but the marks of a refined taste, and the clearness and correctness which are observable in his compositions for the Church, give them a highly respectable position. In his choice of harmonies he shows a good school, and he is melodious with a simple and natural vein of his own.

James Nares was born at Stanwell, Middlesex, in 1715, and baptized on 19 April in the parish church. His father, who subsequently became steward to the Earl of Abingdon, had little fortune to bestow on the education of his family; but a casual offer of Bernard Gates determined him to breed his elder son a musician, and the boy was placed in the choir of the Chapel Royal. He subsequently completed his studies under Pepusch, the instructor of Boyce, Travers, and others. After acting as assistant to Francis Pigott, organist of S. George's Chapel, Windsor, his first regular appointment (at the age of nineteen) was that of organist to York Minster, where the Dean, Dr. Fountayne, became his steady friend. This was in 1734, on the resignation of

Edward Salisbury.* It is related that when the older musician first saw his intended successor he said rather angrily: "What! is that child to succeed me?" which, being mentioned to the organist elect, he took an early opportunity, on a difficult service being appointed, to play it a semitone below the pitch, which brought it into a very remote key, and went through it without the slightest error. Being asked why he did so, he said that he "only wished to show Mr. Salisbury what a *child* could do."

Through the Dean's influence Nares, in 1755, was appointed the successor of Dr. Greene as organist and composer to the Chapel Royal, and in 1757, on the retirement of his old master, Bernard Gates, became Master of the Children. In the same year the University of Cambridge conferred upon him the degree of Doctor in Music.

Nares appears to have been a cultivated man, possessing general talent which would have distinguished him in paths other than that of music. His passion is said to have been for literature, and he would probably have taken a higher place in his own art if his powers had been more absorbed by its prevailing attractions. His chief production for the Church was a volume containing twenty anthems in score, for 1, 2, 3, 4, and 5 voices, published in 1778. After his death a second volume was issued under the editorship of Edmund Ayrton, who had been one of his choristers at York, and who succeeded him in the mastership of the Chapel Royal boys. This volume, which appeared in 1788, contained a Morning and Evening Service

* Afterwards organist of Trinity College, Cambridge (1737-41).

in C major and six anthems. Modern editions of both volumes were subsequently prepared under the editorship of Vincent Novello and J. L. Hopkins, the latter adding to the Service in C, which is of a very pleasing character, a *Sanctus* and *Kyrie* of his own composition.

Nares' representative work is his Service in F. It was originally printed in Arnold's *Cathedral Music*, and subsequently by Novello in his *Cathedral Choir Book*. The earlier manuscript copies of this service vary in several places from the printed ones. This is apparent in a score book containing a number of services made in 1786 for the Rev. P. Moon, Succentor of Lincoln Cathedral, now in the possession of the present writer. The service was written by Nares while he was organist at York, and it may be assumed that when established at the Chapel Royal he altered and modified several of its passages. Arnold's copy was derived from the Chapel Royal books, and subsequent editors followed his version, which, in all probability, received the composer's latest sanction. Nares wrote three Morning Services—in the keys of D major, E^b, and G major. The first was printed by Rimbault in his volume of Cathedral Services; the other two are still in the books of the Chapel Royal.

The anthems in the two volumes above mentioned, which exhibit Nares in the most favourable light, are, "Arise, Thou Judge of the world," "By the waters of Babylon," "O Lord, my God, I will exalt Thee," "The souls of the righteous," "Call to remembrance," and "O what troubles and adversities." Two full anthems—"O Lord,

grant the King a long life," and "Try me, O God," and one with a duet for trebles, "Blessed is he that considereth the poor and needy"—were printed in Arnold's *Cathedral Music*. The last-named was at one time invariably sung at the distribution of the Royal Maundy in Whitehall Chapel. Page's *Harmonia Sacra* contains "Blessed be the Lord God of Israel," and Longhurst's collection, *Short Anthems as used in Canterbury Cathedral* (1849), "Behold, now praise the Lord," both having duets for trebles, extremely pleasing in style.

Nares' miscellaneous publications included *Eight Sets of Lessons for the Harpsichord*, dedicated to the Earl of Abingdon, published in 1748, and reprinted in 1757; *Five Lessons for the Harpsichord*, dedicated to the Countess of Carlisle (1758); *A Set of Easy Lessons for the Harpsichord*; *Il Principio—an Introduction to playing on the Harpsichord or Organ*; *The Royal Pastoral, a Dramatic Ode*; *Catches, Canons, and Glees*, dedicated to Lord Mornington; *Six Fugues, with Introductory Voluntaries for the Organ or Harpsichord*; * and two Treatises on Singing. The last-named, containing some duets, were the standard works employed for solfeggio purposes for the boys at S. Paul's, Westminster, and the Chapel Royal until some fifty years ago. Nares had the reputation of being an excellent trainer of boys' voices, many of his anthems having been written to exhibit the accomplishments of his young charges. The degree of excellence the boys attained was not won in those days (and even

* One of these pieces—a very charming Introduction and Fugue in E \flat —has been edited by Mr. John E. West for his series, *Old English Organ Music*.

down to the time of William Hawes, who died in 1846) without the infliction of much corporal punishment.

The elementary productions of Nares in the instrumental and vocal departments of the art indicate the advance of music as a general pursuit in England, and that his time was a good deal occupied in teaching.

The melodious psalm tunes which he contributed to our collections, such as those named, "Eversley," "Westminster," and "Aynhoe," must not be overlooked in any estimate of his musical powers.

In 1780 failing health caused Nares to resign his appointment of Master of the Children of the Chapel Royal in favour of Edmund Ayrton, whose probationary composition was an anthem, "Thy righteousness, O God, is very high." A note by Dr. Crotch on a manuscript score of this piece in the Ouseley Collection at S. Michael's College, Tenbury, states: "Dr. Nares, being satisfied with this anthem, gave up the mastership of the Chapel Royal Boys to Dr. Ayrton, in July, 1780. The King bowed when the anthem was performed."

Dr. Nares died on 10 February, 1783, and was buried in the church of S. Margaret, Westminster. There is a mural tablet to his memory at the west end of the south aisle. His younger brother, Sir George Nares, who pursued the law, rose to great eminence, and became Justice of the Court of Common Pleas. His eldest son, the Rev. Robert Nares, M.A., F.R.S., F.S.A., was Archdeacon of Stafford, Canon Residentiary of Lichfield, and Rector of All-Hallows, London Wall. He died in March, 1829. Dr. Nares married, while at York, the

Largo

The image shows a handwritten musical score on aged paper. It consists of ten staves of music. The first five staves are for the hymn 'O Lord in Thee have I trusted', and the last five staves are for 'let me never be confounded'. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written below the notes. The handwriting is in ink, and the paper shows signs of age and wear. At the bottom of the page, there is a printed caption.

O Lord in Thee have I trusted O Lord in Thee have I trusted
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 6 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

FAC-SIMILE OF A PAGE FROM THE AUTOGRAPH SCORE OF DR. NARES' SERVICE IN

youngest daughter of Mr. Pease, a merchant at Leeds. She survived her husband forty years, and died at the advanced age of ninety.

A portrait of Nares at the age of sixty-five was engraved for, and prefixed to, the volume of his anthems edited by Ayrton.

CHAPTER X

THE LATER GEORGIAN PERIOD (*continued*)

THE remaining composers of note during the latter half of the eighteenth century stand in the following order: Benjamin Cooke, Thomas Sanders Dupuis, Jonathan Battishill, Samuel Arnold, William Jackson of Exeter, Richard Langdon, John Alcock, Edmund Ayrton, John Christmas Beckwith, and Thomas Ebdon. Of these, the lives of the last eight were prolonged into the early years of the nineteenth century.

BENJAMIN COOKE, the son of a music-seller, was born in New Street, Covent Garden, in 1734. We do not find that young Cooke was admitted into any of the metropolitan choirs, but he was placed, soon after the death of his father, and when only nine years old, under Christopher Pepusch, from whom he caught that taste for collecting music and for antiquarian research which tinged his life, his character, and his labours.

Cooke's musical precocity was great, and he made such quick and steady progress that he was fully qualified at the age of twelve to ascend the organ-loft of Westminster Abbey and to act as deputy for John Robinson, the then organist. In 1748, when

only fifteen, he wrote an anthem, "Let all the just, O God," expressly for Founder's Day at the Charterhouse, where Pepusch was organist. In the same year he succeeded Howard as Librarian of the Academy of Ancient Music. Three years later he was appointed Conductor of the Ancient Concerts, and held this post until 1789, when a quarrel with Dr. Samuel Arnold led to his resignation. In September, 1757, Cooke was nominated Master of the Choristers of Westminster Abbey, on the retirement of Bernard Gates; on 27 January, 1758, he was installed as lay vicar; and on 1 July, 1762, he was appointed by Dr. Zachary Pearce (Bishop of Rochester and Dean of Westminster, 1756-74) organist of the same church. In 1764 he wrote, in his official capacity, an anthem beginning, "The Lord in His wrath," for the funeral of the Duke of Cumberland. In 1775 he took the degrees of Mus.B. and Mus.D. at Cambridge, "by accumulation." His exercise on the occasion was an anthem, "Behold, how good and joyful," which had previously done duty at the installation of the Bishop of Osnaburgh, afterwards Duke of York, as a Knight of the Bath, in Henry VII's Chapel. This piece continued to be performed at every installation down to 1812.* In 1779 he wrote a march, expressly for the Notts Regiment of Militia. In 1782 our composer was a candidate for the organistship of S. Martin-in-the-Fields, vacant by the death of Joseph Kelway. He obtained the appointment after a sharp contest, in which

* Another piece, written by Cooke for these functions, was a setting of the Offertory Sentence, "Let your light so shine before men."

Dr. Burney was his principal opponent. In the same year he was admitted to his Doctor's degree, *ad eundem*, at Oxford. In 1784 he was one of the sub-directors at the Commemoration of Handel in Westminster Abbey, and was presented by George III with one of the medals struck to commemorate the event. In 1791 he wrote two hymns for the Foundling Hospital, "Forgive, O Lord" ("before the Sacrament"), and "Spirit of Mercy" (for Whit-Sunday). One of his last compositions was an anthem, "Praised be the Lord daily," which bears date, 1 May, 1793.

Dr. Cooke suffered much from gout during his latter years, and he spent the summer months of 1790, 1791, 1792, and 1793 at Ramsgate, Brighton, Oxford, and Windsor. At the last-named place he was attacked by his old malady, and shortly after his return to town the disease, combined with an affection of the heart, cut him off suddenly at his house in Dorset Court, Cannon Row, Westminster, on 14 September, 1793. He was buried in the west cloister of the Abbey, and a mural tablet marks his remains. The inscription upon it states that—

his professional knowledge, talents, and skill were profound, pleasing and various: in his works they are recorded, and within these walls their power has been felt and understood. The simplicity of his manners, the integrity of his heart, and the innocence of his life have numbered him among those who kept the commandments of God, and the faith of their Saviour, Jesus Christ.

Below is engraved his "Amen" (a masterly canon three in one, by double augmentation), which gained a prize at the Catch Club in 1775.

Dr. Cooke was succeeded as organist of West-

minster Abbey by Dr. Arnold ; as Master of the Choristers by Richard Guise ; and as organist of S. Martin-in-the-Fields by his son Robert.

With the exception of his well-known devotional and expressive Morning and Evening Service in G ; one anthem, "Wherewithal shall a young man cleanse his way" ; the "Amen Chorus" (sung after Blow's Service in A, at the Commemoration of that composer in Westminster Abbey) ; and several chants, none of Cooke's compositions for the Church have been printed in modern times. Vincent Novello, in the prefatory matter to his edition of Purcell's works (four vols., folio, 1829-32), gave a list of twenty of Cooke's services and anthems. That enthusiastic editor remarks—

It will scarcely be believed that with the exception of the anthem for two trebles ["Wherewithal"] the whole of the above fine collection of Church music has been allowed to remain unpublished and neglected ; but it is earnestly to be hoped that those who are interested in the preservation and improvement of English sacred music will, without further delay, endeavour to rescue these musical treasures from the oblivion to which they are now hastening and that the gentleman* who is so fortunate as to have hitherto preserved the MSS. will obligingly allow of their being published for the honour of the composer's memory, the gratification of the musical world in general, and the advantage of cathedral choirs in particular, to whose libraries these masterly productions would form a most valuable addition.

Worthy old Vincent Novello's wishes do not, however, appear to have been entirely carried out. The melodious Service in G was the only piece of Cooke's edited by him. It was originally written

* [Henry Cooke, the composer's third son.—J. S. B.]

for the reopening of the organ in Westminster Abbey, with a set of pedal pipes by Avery, in 1780, as many passages in the organ part testify. Novello printed the service in his periodical publication, *The Cathedral Choir Book* (1848), but it seems to have been given some years earlier by Goss and Turle in their *Services: Ancient and Modern*. In 1881 a new edition, in octavo size, was prepared for Novello by Sir George Martin, when the opportunity was taken to insert the *Sanctus*, *Kyrie*, and *Credo* from the score in the composer's autograph, now at the Royal College of Music. Another service was written by Dr. Cooke in 1787 at the request of Lord Heathfield, for the use of the garrison at Gibraltar. This remains unpublished, the autograph being also at the Royal College of Music. Directions for the performance of this service are laid loose inside the cover. An oblong quarto volume of Cathedral music, formerly belonging to James Marquet, lay vicar of Westminster, is in the possession of the present writer. It contains portions of this service, and a note attached states that "His lordship, with some of his staff officers and various others, attended at the Doctor's residence, in Dorset Court, to hear the whole of the music performed, and which obtained a simultaneous approbation."

The only published anthem of Cooke's was "Wherewithal shall a young man," originally written in E major, but transposed to D in the printed copy, which appeared in 1762. This was probably the anthem alluded to by Charles Lamb in his delightful *Elia* essay called "A Chapter on Ears," in which he describes a musical evening

spent at his friend, Vincent Novello's, 240 Oxford Street :—

* * * Something like this *scene-turning* I have experienced at the evening parties at the house of my goop Catholic friend *Now*—, who, by the aid of a capital organ, himself the most finished of players, converts his drawing-room into a chapel, his week-days into Sundays, and these latter into minor heavens. When my friend commences upon one of those solemn anthems, which, peradventure, struck upon my heedless ear, rambling in the side-aisles of the dim Abbey, some five-and-thirty years since, waking a new sense, and putting a soul of old religion into my young apprehension,—(whether it be *that*, in which the psalmist, weary of the persecutions of bad men, wisheth to himself dove's wings*—or *that other*, which, with a like measure of sobriety and pathos, inquireth by what means the young man shall best cleanse his mind)—a holy calm pervadeth me.

The chants of Dr. Cooke, which are known and sung in every cathedral, were probably printed for the first time in the collection made by Thomas Vandernan, one of the Gentlemen of the Chapel Royal, and lay vicar and music copyist of Westminster Abbey. This book, published in 1770, under the title of *Divine Harmony*, is now very scarce, and much prized by those interested in chant lore. Three psalm tunes by Cooke were printed in *A Collection of Melodies for the Psalms of David, according to the Version of Christopher Smart, A.M., by most Eminent Composers of Church Music* (4to, c. 1760). The composers represented in this collection—such as Boyce, Howard, Stanley, Baildon, Nares, Berg, Long, Randall, and Ayrton—were then all living, and several now well-known

* [Kent's "Hear my prayer," probably.]

tunes appeared in this form, doubtless for the first time—Howard's tune, "S. Bride's," and Boyce's "Chapel Royal" (or "Hereford"), for example. One of Cooke's tunes (that in the key of D, on page 12) was given by Dr. E. G. Monk in *The Anglican Hymn Book* (1868), where it is set to the Rev. R. Corbet Singleton's processional, "With glad-some feet we press to Sion's holy mount." It is a stately melody and suits the words admirably. In 1791 Cooke contributed thirty tunes to the Rev. W. Dechair Tattersall's *Improved Psalmody*, published three years later. Five psalm tunes which he wrote for the Earl of Aylesford in 1787, and eight Psalms, for three and four voices, are unpublished. He was reputed a good organist, and wrote a number of pieces for his instrument. One of these, an Introduction and Fugue, is included in Novello's Old English series.

The works of Dr. Cooke do him great honour, and he is one of the most solid ornaments of the English school. As a Church composer it may be said of him that he was one of the few who, during the later Georgian era, were possessed of power and individuality of character sufficiently marked to enable them to resist certain meretricious influences from without. That he admired Handel is sufficiently evident, but still he remained master of himself, and every one of his works displays the independence of his mind and the individuality of his style in composition. This individuality is clearly to be remarked in his Service in G, in his chants, and in his secular music, the two fine glees, "As now the shades of eve" and "Hark! the lark at heaven's gate sings."

Among Cooke's compositions for the stage his music for Dr. Delap's tragedy, *The Captives*, deserves especial mention; while for the chamber two duets, "Thyrsis, when he left me," and "Let Rubinelli charm the ear," long remained favourite pieces. He also wrote a setting of Collins' *Ode on the Passions*, edited Galliard's "Morning Hymn" from *Paradise Lost*, with additional accompaniments and choruses, and published two books of canons, glees, rounds, and duets.

In the library of the Royal College of Music there is preserved a collection of music in nineteen volumes, chiefly in Dr. Cooke's handwriting, and consisting principally of his own voluminous compositions, many being unpublished. A *catalogue raisonné* of this unique collection—a remarkable testimony to Cooke's industry and research—would, of course, be impossible within the limits of this sketch. Those interested in the matter may like to know that a very full and complete list of every piece contained in the collection may be found in the catalogue compiled by the late Mr. W. H. Husk for the Sacred Harmonic Society (1872), in whose library it was then deposited.

Miss Hawkins, in her *Anecdotes, Biographical Sketches, and Memoirs*, gives the following picture of this estimable man :—

"Everything agreeable is connected with the remembrance of Dr. Cooke. . . . No one was ever less vain of superior excellence in an art, or rather less sensible of it. He certainly supposed that everybody could do what he did 'if they would but try,' and he would lend his abilities to assist in the least

ostentatious manner. When seated at the organ of Westminster Abbey, where it will be acknowledged by his many still-existing scholars, no one excelled him in accompanying an anthem, he would press every hand that would be useful into his service; and even at the risk of addressing himself to persons ignorant of the first principles of music, he would say to any lad who had strolled into the church, and found his way up to the organ, 'Young gentleman, can't you lend us a hand here?' To his boys he would say, 'Come, come, don't stand idle; put in one hand here under my arm.'"

It may be doubted by practical men whether this general invitation to accompany and double the parts on the organ was ever given to strangers; once in a way, as a sally of humour, upon some one occasion when Miss Hawkins was present, it may pass; but the organ resents any mistake or trip of the fingers, and the judicious organist, when he invites assistance, will be sure to know beforehand who it is that he asks. Among his own scholars this trait of cordiality is natural enough, and it shows the frankness and pleasant footing of his intercourse with them.

It is related of Dr. Cooke that he would sometimes say he hardly knew how his choristers picked up their musical education; he believed they learned as much from each other as from him. In this, however, the Doctor's modesty did high injustice to his ability and diligence. Self, or musical instruction would never have produced such pupils as left the choir of Westminster Abbey while it was under his tuition: in fact, in that respect and at that particular period, the master

and the school may challenge respect with any other in the history of English music.

When he succeeded Bernard Gates as master of the boys he found in the choir Parsons, afterwards Sir William, many years Master of the King's Band; John Crosdill, who became the greatest violoncello player of his day; Thomas Greatorex, who eventually (1819-31) became organist of Westminster Abbey;* Charles Knyvett, a distinguished singer and organist (1796-1822) of the Chapel Royal; and Robert Greville, who afterwards took Holy Orders. To these succeeded John Hindle, whose early fate alone prevented his attaining that eminence as a composer which his glee, "Queen of the silver bow," proved he only wanted time and experience to secure; James Bartleman, the distinguished bass; Arthur Thomas Corfe, organist (1804-63) of Salisbury Cathedral; Thomas Forbes Walmisley, organist of S. Martin-in-the-Fields, a good glee writer, and father of Thomas Attwood Walmisley, the Cambridge Professor of Music; William Beale, composer of many fine madrigals; and John Jolly, organist (1821-38) of S. Philip's Chapel, Regent Street, a vocal composer of much merit. Besides those who were brought up in the choir, Dr. Cooke had also as articulated pupils, Reginald Spofforth, who, if he had never written anything more than the glees, "Hail! smiling morn," and "Marked you her eye," would have done honour both to himself and his instructor; Charles Knyvett, the younger, organist of S. George's, Hanover Square; and Michael Rock,

* At his funeral Greatorex desired that Dr. Cooke's "Amen Chorus" might be sung.

organist (1802-9) of S. Margaret's, Westminster. In addition to the above the following were choristers under Dr. Cooke, but did not pursue the profession of music on leaving the Abbey: the Rev. Dr. Drury, Head Master of Harrow; the Rev. G. P. Marriott, Minor Canon of Canterbury and Prebendary of York; E. G. Walmisley, Clerk of the Journals to the House of Lords; and Augustus Wall Callcott, the distinguished painter.

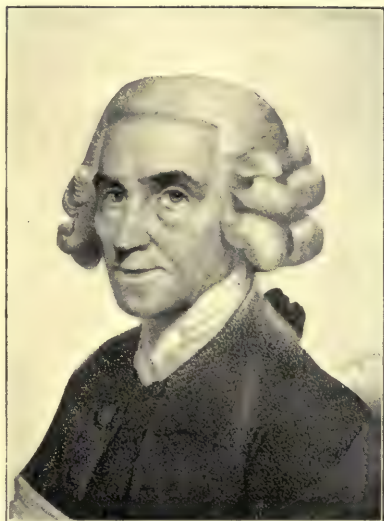
A portrait of Dr. Cooke, engraved from the original oil-painting, was presented by Robert Cooke, the composer's second son, to his friend William Hawes, of S. Paul's and the Chapel Royal. On Mr. Hawes' death, in 1846, it descended to his son, Mr. John Hawes, of the Adelphi Terrace, and subsequently of Kensington, who, shortly before his death, in August, 1890, gave it, with several other interesting mementos, to the present writer.

ROBERT COOKE succeeded his father in 1793 as organist of S. Martin-in-the-Fields. In 1802 he succeeded Dr. Samuel Arnold as organist of Westminster Abbey, and in 1806, on the death of Richard Guise, was appointed Master of the Choristers of the same church. He held all these posts until 1814, when his mind unfortunately became deranged, and in a paroxysm of his disorder he drowned himself in the Thames, near Millbank, on 22 August. He was buried in the west cloister of the Abbey.

Robert Cooke was one of the first members of the Philharmonic Society, on its foundation in 1813, together with Thomas Attwood, William Hawes, Sir George Smart, Sir Henry Bishop, Tom Cooke,



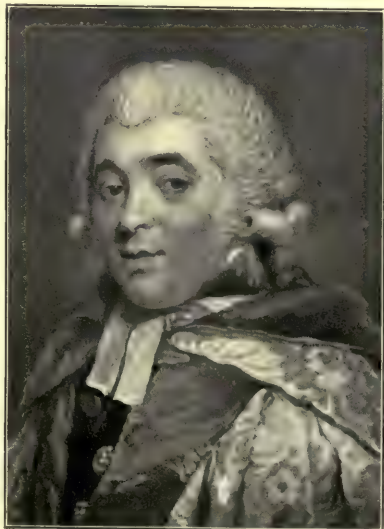
WILLIAM HAYES, Mus.D., Oxon.
(See page 286.)



JAMES NARES, Mus.D., CANTAB.
(See page 302.)



BENJAMIN COOKE, Mus.D. CANTAB.
(See page 308.)



THOMAS SANDERS DUPUIS, Mus.D., CANTAB.
(See page 320.)



and J. B. Cramer. His compositions for the Church were excellent, and partook largely of his father's style. He will long be remembered in our cathedrals by his good double chants and by his bright, melodious, and well-written Evening Service in C major, composed in 1806, originally published by Birchall, and subsequently re-edited by Goss, Turle, Rimbault, and Vincent Novello. He left several sacred compositions in manuscript, among them being an anthem, "I looked, and lo, a Lamb stood on Mount Zion." He published a volume of his glees in 1805, and wrote several psalm tunes, printed in *Tattersall's Improved Psalmody*, and elsewhere.

Robert Cooke was the compiler of a collection of chants for the daily use of Westminster Abbey. The printed collection, originally published under the editorship of James Turle in 1855, and the two subsequent enlarged and improved editions, issued by Sir Frederick Bridge in 1878 and 1894, are based on Cooke's selection. The single chants, much as they were originally given by Cooke, were printed as musical supplements to the second and third numbers of *The Parish Choir* (March and April, 1846).

A song which he wrote in imitation of Purcell for James Bartleman is worthy of mention. Another song, "The Farewell," was printed in *The Harmonist* (Bohn, 1866).

Samuel Wesley, the celebrated organist and composer, in a lengthy epistle to his elder brother Charles, dated 15 January, 1807, observes :—

I have promised to go on Sunday to the Abbey, after which I am to dine with Robert Cooke, the organist, son

of the Dr. Cooke you remember. He is very knowing in music, and is a pleasant man when you get at him, though he is rather shy and reserved at first. Callcott, having heard that I am to play at the Abbey on Sunday, has engaged John Cramer to come too, so that I must mind my p's and q's in such "worshipful society." The touch of the organ is remarkably good, indeed, rather too light for me. It is a complete contrast with S. Paul's, where you may remember that the keys are all as stubborn as Fox's Martyrs, and bear almost as much buffeting.

THOMAS SANDERS DUPUIS, son of John Dupuis, of a Huguenot family settled in London, was born 5 November, 1733. The father held some situation at Court under George II, and this was probably the reason why his son was placed in the choir of the Chapel Royal. The rudiments of his musical education were received there from Bernard Gates, and he afterwards became an organ pupil of Travers, for whom, in the early part of his life, he officiated as deputy. About 1773 he was organist of Charlotte Street Chapel (now called S. Peter's Chapel), near Buckingham Palace. On the death of Boyce, in 1779, he was appointed organist and composer to the Chapel Royal, and it is probable, says one of his biographers, "that the Bishop of London (Louth) never exercised his taste and judgment more properly than by appointing so worthy a man to so respectable a situation." In 1784 he was nominated one of the assistant-directors of the Commemoration of Handel, and in 1790 was admitted to the degrees of Mus.B. and Mus.D. at Oxford. He died in consequence of taking an excessive dose of opium at his house in King's Row, Park Lane, on 17 July, 1796, and was buried on the

24th in the west cloister of Westminster Abbey, where there is a mural tablet to his memory. He was in his sixty-third year.*

Sound knowledge and good taste are more conspicuous in the compositions of Dr. Dupuis than brilliancy of genius; but they are by no means deficient in invention, though this was in some measure curbed by his devotion to the school of music in which he had been educated, and of which he was to the last a most uncompromising defender.

A selection from the Cathedral music of Dr. Dupuis was published after his death by his friend and pupil John Spencer. It appeared in three handsome volumes in April, 1797, at Smart's Music Warehouse, 331 Oxford Street, the proceeds of the sale being given to the New Musical Fund. The contents comprised verse services in E^b and F (*Te Deum, Jubilate, Sanctus, Kyrie, Credo, Cantate, and Deus*), a full Morning Service (*Te Deum and Jubilate*) in C, and a full Morning and Evening Service (*Te Deum, Jubilate, Sanctus, Magnificat, and Nunc Dimittis*) in D, together with four full and ten solo and verse anthems. The *Te Deum* and *Jubilate* from the Service in E^b were composed "at the request of the Rt. Rev. the Bishop of London, upon a plan suggested by his Lordship." Certain of the anthems have accompaniments for violoncello, written expressly for the famous John Crosdill, violist to the Chapel Royal. The only pieces that have been reprinted from this selection are the Service in D and two full anthems, "Not unto us"

* His age is given as 60 in the burial register of Westminster Abbey and as 66 on the tablet.

and "O God, whose nature and property," all edited by Mr. John E. West.

Much of Dupuis' Church music remains unpublished. In the books of the Chapel Royal there are services in A major, B^b, and G minor, and some thirty anthems. In Page's *Harmonia Sacra* (1800) two additional anthems were inserted, "I cried unto the Lord" and "The Lord, even the most mighty God, hath spoken." Both merit republication. Dupuis published three sets of chants: (1) *Sixteen Double and Single Chants as performed at the Chapel Royal, &c. &c.** (2) *A Second Set of [Twelve] Chants, composed for the Use of His Majesty's Chapel.* (3) *Twenty-four Double and Single Chants as performed at the Chapel Royal, S. Paul's, &c.* All these collections are now very scarce. The third appears to be a selection of the best chants in the two first sets.

As a performer on the organ Dupuis is said to have been excelled by few Englishmen of his time. He was especially remarkable for his powers in improvising fugues. When Haydn visited London in 1791 he attended service at the Chapel Royal, and was so much delighted with Dupuis' extemporaneous fugues that, meeting him in the Ambassadors' Court after he came down from the organ-loft, he gave him two kisses, much to the astonishment of young George Smart,† his pupil and deputy, who was standing by.

* The first double chant in this set is the well-known one in B flat, which has been spoilt in every modern collection by its transposition into A.

† Afterwards Sir George Smart, one of the successors of Dupuis as organist and composer to the Chapel Royal.

Dupuis published a set of his voluntaries, and others were included in the organ part which constitutes the third volume of his *Cathedral Music*. Several of these pieces have recently been included in Novello's *Old English Organ Music*. He also wrote two or three sets of Sonatas for the Pianoforte, and two Concertos for the same instrument. He was among the contributors to Tattersall's Psalmody. His pretty glee, "Gathering violets yesterday," was inserted in Book VII of *Amusement for the Ladies*, a large collection of catches, canons, glees, and madrigals.

In 1790, the year in which he took his degrees, Dupuis formed the "Graduates Meeting," for the purpose of social intercourse between musical professors resident in London. It was established on 24 November at Dr. Arnold's house, 480 Strand, opposite Craven Street. An account of it exists in the British Museum in the handwriting of Dr. Callcott. Among the members were Arnold, Burney, Cooke, Dupuis, Alcock, and Callcott. Meetings were held at intervals at the houses of the members, and it is recorded that "Dr. Haydn," who joined the Society in 1791, gave his dinner at Parsloe's Coffee House, in S. James' Street, on 20 June, 1792. Discords occasionally arose, as, for instance, when a member proposed that no one should be elected to any cathedral appointment without a testimonial from the "Graduates Meeting," which met with so much disapprobation that the proposer retired from the Society; but, on the whole, the objects of friendship and conviviality seem to have been fairly well carried out. The largest number reached by the members seems to

have been fourteen, that being the number of graduates in London soon after its foundation. The Society seems to have died a natural death about the beginning of the last century.*

A portrait of Dupuis in his Doctor's robes, engraved from the original painting by J. Russell, R.A., in the possession of Sir Charles Grave Hudson, Bart., was prefixed to the printed selections from his Cathedral music.

The memory of JONATHAN BATTISHILL was brought closely home to the generation of musicians living sixty years ago through the anecdotes which they remembered to have heard concerning him from the friends of their youth who knew him personally. The son of a solicitor, he was born in London, 1 May, 1738, and at the age of ten was admitted a chorister of S. Paul's Cathedral under William Savage, who had just then succeeded Charles King as Almoner. After leaving the choir he acted as deputy to Dr. Boyce at the Chapel Royal, and held the appointment of organist to two city churches, S. Clement, East Cheap, and Christ Church, Newgate Street. Both, however, were relinquished long before his death.

While a choir-boy at S. Paul's, Battishill gave indications of a genius for music. He was soon able to sing at sight, and practised industriously on the harpsichord and organ. He studied modulation and the interesting varieties of combination presented by keyed instruments, and having prepared his hand to execute whatever his mind conceived, he reached manhood with the reputation of being one of the

* Abdy Williams, *Degrees in Music*, 1893.

best extempore performers on the organ of which the country could boast.

At the age of twenty-three Battishill was engaged as conductor (as the harpsichord player was then styled) at Covent Garden Theatre, and married Miss Davies, an actress, who created the part of Madge in *Love in a Village*. In 1764 his *Almena* was produced, but the "book" was bad, and it failed in consequence. Some of the choruses in *Almena*—for science, dignity, and expression—deserve to be ranked with the highest class of such productions. Two bass songs—"Pois'd in heaven's eternal scale" and "Thus when young Ammon march'd along"—written for Samuel Champness, at that time a favourite concert and theatre vocalist, and one of the deputies at S. Paul's, are extremely energetic and vigorous.* In ballads he achieved equal success, "Kate of Aberdeen" and "Ye nymphs and shepherds of the grove" affording proofs of the beauty and originality of his fancy in this species of composition. He wrote several glees, two of which—"Underneath the Myrtle Shade" and "Come, bind my hair"—gained prizes given by the Noblemen's Catch Club in 1770 and 1771. In 1776 he published, by subscription, two collections of three- and four-part songs.

Battishill was one of the professionals engaged to sing at the private concerts given by those marvellous boys Charles and Samuel Wesley at the house of their father, the Rev. Charles Wesley, in Chester-

* William Machin (one of the vicars choral of Lichfield Cathedral, and latterly, until his death in 1870, of the Chapel Royal and Westminster Abbey) used to render the song, "Thus when young Ammon," very finely.

field Street, Marylebone. In after years Samuel Wesley was wont to relate that Battishill's singing was "very engaging, energetic, and commanding," and that it was "a high treat to hear him take part in a duet of Handel's or a canzonet of Travers's, or sing any one of Purcell's songs or anthems." His voice was a fine counter-tenor.

Battishill was not a prolific composer of Church music. Most of it was published posthumously. Two anthems, "as they are sung at S. Paul's Cathedral," were, however, printed for him by C. and S. Thompson, 75 S. Paul's Churchyard. One of these was the fine seven-part "Call to remembrance," full of the most tender and expressive melody and rich harmony; the other, "How long wilt Thou forget me?" containing a treble solo of much beauty. Both were reprinted by Page in his *Harmonia Sacra* in 1800, together with two others—"Deliver us, O Lord," for four voices, and "I will magnify Thee," for four and seven voices.

Page was Battishill's literary executor, and under his editorship, in 1804, appeared a volume containing six anthems and ten chants, with a memoir of the composer by Dr. Busby. Prefixed was a fine portrait. The anthems comprised the following: "The heavens declare" (verse, 3 voices, bass solo, and chorus, 5 voices), composed June, 1759; "Behold, how good and joyful" (verse, 3 voices, alto and bass solos, and chorus, 5 voices); "I waited patiently" (4 and 5 voices, with bass solo, and alto and tenor duet), composed December, 1758; "Unto Thee, O Lord" (verse, 3 voices, and chorus, 4 voices), composed 10 December, 1761; "O Lord, look down from heaven" (full, 6 voices), composed

5 June, 1765;* and "Save me, O God" (full, 5 voices), composed December, 1761. Some of these were furnished with an incipient organ part, for as yet no regular compression of the vocal parts for a keyed instrument, with which we are now so familiar, was provided for Church music beyond a figured bass. The ten chants in this volume are mostly well known. The two double ones, in C minor and E major, are now generally found transposed to A or B minor, and D major.

Page likewise edited an Overture and Nine Select Pieces for organ or piano, composed by Battishill. These were printed from the original MSS. in the possession of the Hon. George Pomeroy. Vincent Novello, in his collection, *Select Organ Pieces*, printed a Pastoral Movement by Battishill; and Mr. John E. West has edited two pieces—(a) *Andante* and (b) *Alla Marcia*—in his series, *Old English Organ Music*.

Battishill's mnemonic powers were prodigious; he not only could play a piece which he had carefully read through once, but could, at any time afterwards, recall it with a slight effort. On one occasion, when dining with Dr. Arnold in Duke Street, Westminster, he played to him the greater part of his oratorio *The Prodigal Son*, which the composer himself had nearly forgotten. The most singular part of the story is that Battishill had never seen a copy of the work, and had only heard it twice some thirty years previously. He could play the longest compositions of Handel or Corelli by heart. Of Handel he was an enthusiastic admirer, but there are no traces of the style of that composer to be

* Edited, in octavo form, by Sir George Martin, in 1878.

found in any of his works. He was extremely fond of playing the overture to *Esther* on his organ at Christ Church, Newgate Street. He never held any cathedral appointment, and the composition of anthems was not encouraged in his time, or we might possibly reckon more than the ten enumerated above. His beautiful psalm tunes, such as "S. Pancras," also bear witness to the expressive and pathetic character of his genius. If he has left us too little in the way of ecclesiastical composition, it is all excellent, for it was love and true emotion which prompted him to write.

It is related that after the death of his wife, in 1775, Battishill dissipated much of his time in convivial parties, and so far gave way to excess as gradually to undermine his constitution. One of his biographers is, however, of opinion that as he lived for more than a quarter of a century after his loss a second story is more likely to be true, namely, "that it affected him so much that he desisted from composition and devoted the greater part of his time to his books, of which he had collected between six and seven thousand volumes, chiefly classical works." The tradition that he wrote the anthem, "Call to remembrance," in the billiard-room of the Queen's Head Tavern in Newgate Street in an agony of remorse, after a bout of dissipation, is not worthy of credence. The ingenuity and thought involved in the construction of the anthem stand as proofs to the contrary. "His last days," writes one of his biographers, "were spent in peaceful retirement, the anxious spirit of research, which moved his mind in his early youth, not having deserted him in his old age." He died in his apart-

ments at Islington 10 December, 1801,* and, according to his dying wish, was buried near Dr. Boyce in the crypt of S. Paul's Cathedral. It is regrettable to observe that no inscription of any kind marks his resting-place.

The example of giving to the world the Church music of the past, so worthily inaugurated by William Boyce, was continued on the same lines by SAMUEL ARNOLD, whose name appears to be the next on our list of later eighteenth-century composers. He was born in London, 30 July, 1740, and received the rudiments of his musical education as one of the Children of the Chapel Royal under Bernard Gates. He was patronized by the Princesses Amelia and Caroline, and was enabled to complete his studies under Dr. Nares. In 1763 he was engaged by Beard as composer to Covent Garden Theatre, and, in 1775, brought out *The Maid of the Mill*, the first of a long series of pasticcios. In 1769 and the three succeeding years he lost over £10,000 in the production of operas and burlettas at Marylebone Gardens; in fact, as old Sam Wesley used to say, he "speculated himself into mischief too often." In 1773 he was offered the degrees of Mus.B. and Mus.D. by the University of Oxford, and was asked to allow his oratorio *The Prodigal Son* to be performed at the Installation of Lord North as Chancellor. Arnold, however, declined the offer, saying he wished to adopt the usual academical mode of graduation. His exercise, a setting of Hughes' Ode, *The Power of Music*, was written in the regular

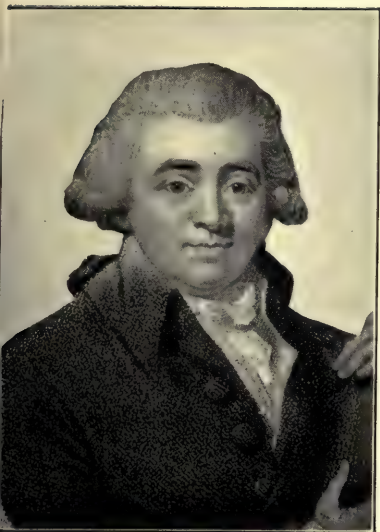
* Apparently (from documentary evidence in my possession) in very reduced circumstances.—J. S. B.

manner, and when it was sent to Dr. William Hayes, the Professor, for examination, the latter returned it unopened, saying, "Sir, it is unnecessary for me to scrutinize an exercise composed by the author of *The Prodigal Son*." Thus his degree became doubly honorary.

In 1783 Arnold succeeded Nares as Organist and Composer to the Chapel Royal, and ten years later, on the death of Dr. Cooke, was requested by the Dean to accept the post of organist of Westminster Abbey. He candidly declared himself unable to fulfil the duties of the office on account of his various professional avocations. However, the Dean (Dr. Samuel Horsley, Bishop of S. Asaph), himself a pluralist, was so anxious to have the Doctor's name that he gave him permission to accept the post on his own terms, and to perform the duty by deputy whenever his convenience would not allow a personal attendance.* Three years later he succeeded Dr. Philip Hayes as conductor of the annual Festival of the Sons of the Clergy at S. Paul's. He was also conductor of the Academy of Ancient Music on the secession of Dr. Cooke in 1789.

In 1785 Arnold undertook, at the express desire of George III, to superintend an edition in full score of the works of Handel. This edition, com-

* One of Arnold's deputies was George Smart (afterwards Sir George). Another was John Scott, originally a chorister in S. George's Chapel and Eton College under Theodore Aylward and Edward Webb. He subsequently became organist of the cathedral at Spanish Town, Jamaica, and died in 1815. His anthem, "Praise the Lord, O Jerusalem," has long been a favourite. A third deputy was George Ebenezer Williams, who was afterwards (1814-19) organist of Westminster Abbey.



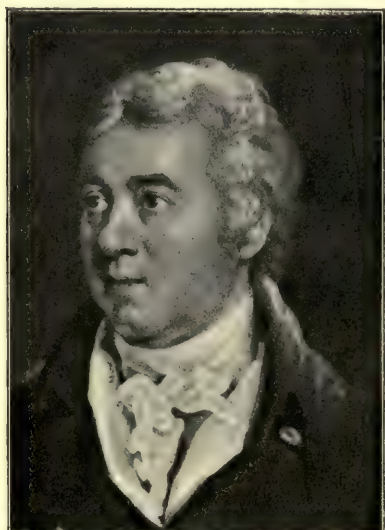
SAMUEL ARNOLD, Mus.D., OXON.
(See page 329.)



EDMUND AYERTON, Mus.D., CANTAB: ET OXON:
(See page 350.)



SAMUEL WESLEY.
At the Age of Eight.
(See page 383.)



JOHN BECKWITH, Mus.D., OXON.
(See page 352.)



pleted in forty volumes in 1797, was long considered unique.

Soon after the commencement of this undertaking he collected materials for his most useful work, the *Cathedral Music*, which, like that of Boyce, was dedicated to the King. The object of its publication may be best explained by the Doctor's own words, extracted from the beginning of his Preface, dated from 480 Strand, 1 November, 1790 :—

As the late Dr. Boyce lived only to compleat three volumes of Cathedral Music, and as many of the valuable works of the English composers (who were so eminent in that stile of writing) which he had no room to insert in his work, appear to me to be worthy of preservation, I have undertaken a Supplement to it, trusting it will not be unacceptable to the remaining few who have judgment to taste their sublimity, and liberality enough to encourage it. Indeed, I am well aware that the encouragement will not be great, as it is not the fashion to study Church as well as secular Musick, and if the Cathedrals and Churches in England, Ireland and Wales, where choir service is performed (and for those whose use this work was principally intended) do not encourage it, the time may come when this sublime, though much neglected stile of composition (so well understood by our forefathers) will be totally lost in this Kingdom.

Arnold's forebodings proved, alas! too well founded, for it appears from the subscription list that no more than 120 copies were taken up, after the expenditure of much time, labour, and money. This, however, does not lessen the value of the effort made by Arnold, neither does it show that he was indifferent to the merits of that department of

music with which from his earliest years he had been familiar. With regard to paper, printing, engraving, and general "get up," Arnold's compilation compared very favourably with that of Boyce. Three volumes contained the vocal score, with basses figured for the organ throughout. A fourth contained an organ part to the whole. This resembled the old manuscript organ books so frequently met with in Cathedral libraries, the words being given only here and there as "cues," and not (as in Novello's organ part to Boyce) continuously between the two staves. Here we find an early instance—in Church music, at least—of the substitution of the G, or treble clef, for the C, or soprano one. The subjoined is a synopsis of the contents of the *Cathedral Music* :—

I.—Services : (1) Complete Services, i.e. with the Morning and Evening Canticles, and the *Sanctus*, *Kyrie*, and *Credo* in the Ante-Communion Service : Bryan in G, Child in E^b, Goldwin in F, King in A full* (no Evening Service), King in B^b, King in C,* King in F,* Nares in F, Patrick in G minor,* Travers in F. (2) Morning and Evening Services :

* These services contained no settings of the *Sanctus*. One given with King's full Service in A was added by Robert Hudson, Mus.B., who made a similar completion for the Service in F, and published it in *The Cathedral Magazine*. Samuel Porter, organist of Canterbury Cathedral, 1757–1803, originally a chorister in S. Paul's under King, wrote a *Sanctus* for use with his master's Service in C, whenever it was performed at Canterbury. This was printed in Porter's *Cathedral Music*, edited posthumously by his son, the Rev. W. J. Porter, Head Master of the King's School, Worcester, 1813. For Patrick's Service in G minor, Sir John Goss (organist of S. Paul's, 1838–72) wrote a *Sanctus*, which is unpublished.

Aldrich in A, Greene in C, King in A (verse). (3) Morning Services : Boyce in A (full), Croft in B minor, Hall and Hine in E^b, Travers in D (*Te Deum* only). (4) Evening Service : Aldrich in E minor. (5) Settings of the *Sanctus* and *Gloria in Excelsis* : Clark in A minor, Croft in B minor.

II.—Anthems : (a) Solo Anthems : Boyce (4), Greene (2), Travers (1), Weldon (1). (b) Verse Anthems : Carissimi, adapted by Aldrich (1), Croft (2), Greene (7), King (1), Purcell (1), Travers (1), Tudway (1). (c) Full Anthems : Aldrich (2), Boyce (2), Child (2), Goldwin (1), King (3), Kent (1), Nares (3), Palestrina, adapted by Aldrich (1), Tallis (2), Weldon (1).

III.—Chants : Eight single, by Aldrich, Ayrton, Kent, Nares, Savage, and Travers ; two double, by Dupuis and Nares.

Boyce, in the preface to his third volume, observed :—

There are three ancient services by Nathaniel Patrick, Adrian Batten, and Albertus Bryan, with two by the late Mr. Charles King, Almoner and Vicar Choral of the Cathedral Church of S. Paul, London, the one in F, the other in B^b, which I would willingly have found room for, could it have been done without omitting what appeared to me to claim the preference.

And again :—

Had I not been under a restriction by the last Will and Testament of the late Dr. Maurice Greene, I should have inserted some valuable pieces of his, particularly his Service, a very learned and judicious composition, and highly deserving of preservation.

All these omissions, as may be seen by the above

synopsis, were, with the exception of Batten's service, supplied by Arnold.

Left pretty much to make its own way, Arnold's collection obtained, in course of time, a celebrity which, from its extreme utility as a continuation of Boyce, it so amply merited. By the year 1843 the great scarcity of copies and their consequently high price—no second impression having been issued—together with the increasing demand for this species of music, was deemed a sufficient reason for bringing out a new edition. In that year D'Almaine and Co., the music publishers, of Soho Square, commissioned E. F. Rimbault, then beginning to be known as a musical antiquary, to undertake a new edition of *Arnold*. Rimbault accomplished the work by 1847, and it was brought out in three volumes instead of in the original four, the modernized organ part being placed below the vocal score. When Rimbault began his work he was living at 9 Denmark Street, Soho, a house tenanted by his father, S. F. Rimbault (organist of the neighbouring church of S. Giles-in-the-Fields), who died in 1837. This house is still standing.

Rimbault's edition of *Arnold*, in its three well-engraved volumes on large paper, makes a very handsome appearance. It is, however, deficient in editorial revision. Rimbault professes to correct several of Arnold's misreadings, but he himself makes blunders, and there are also various other little matters which ought not to have escaped the observation of so experienced an antiquary.

When D'Almaine relinquished music publishing, the plates of this edition were purchased by J. Alfred Novello, though he never reprinted the work in its

entirety. A few of the pieces were re-engraved as necessity required, but eventually the plates were destroyed. This regrettable circumstance precluded the possibility of reprinting Nathaniel Patrick's fine Service in G minor, when, some twelve years ago, extra copies were required for use at S. Paul's Cathedral. The publication of Patrick's service by Arnold was a distinct gain to Elizabethan music. Lately, an entirely new edition has been brought out by Novello. On its collation with other copies, Arnold's reading was found to be incorrect in many places. The most authentic version seems to have been preserved at Worcester in some manuscript copies made by John Hoddinott, organist of that Cathedral from 1724 to 1731. As Patrick was organist of Worcester Cathedral in 1597, Hoddinott's reading, on which this new version is based, may be accepted as authentic, being, in all probability, traditional. Dr. John Alcock, of Lichfield, lived to afford Arnold considerable help in his work, as did also Robert Hudson, for some time Almoner, Master of the Boys, and Vicar Choral of S. Paul's.* Alcock's assistance is worthy of note, for, as pointed out in a previous chapter, with him really originated the idea of making such a collection of English Church music. In the possession of the writer are several characteristic letters from Alcock to Arnold on the subject. Two of them will be found printed *in extenso* by Mr. T. Francis Bumpus, in the third volume of his work, *The Cathedrals of England and Wales*.

Dean Stanley, in his fascinating *Memorials of*

* Hudson's pleasing service in E♭ was, a century ago, a favourite at S. Paul's. It has not been printed.

Westminster Abbey, styles Arnold a "voluminous composer," and so he certainly was. This may be seen by the list of his works in the various biographical dictionaries. Arnold, though an industrious man and a sound musician, had comparatively little invention, and his career furnishes a remarkable instance of the oblivion into which men of talent fall who write merely for money and their own generation. Of his four oratorios, eight odes, three serenatas, forty-seven operas or dramatic pieces, three burlettas or pantomimes, besides overtures, concertos, harpsichord pieces, glees, and songs—all containing melodious and thoroughly English music—little has survived beyond the bare titles. Of his vocal pieces a fair idea may be formed from the following, published in the third and fourth volumes of Charles Knight's *Musical Library* (1844): a song, "The Hardy Sailor," and a duet, "Idalian Queen," from the opera *The Castle of Andalusia*; two songs, "On Board the Valiant," from the comic opera *The Shipwreck*, and "An Address to a Locket"; and a glee for four voices, "The Seasons." His opera *The Maid of the Mill* contained much charming music, and a song, "Flow, thou regal, purple stream," from *The Castle of Andalusia*, is even now occasionally heard.

Unlike Boyce, Arnold never attained the posthumous distinction of a complete edition of his Church music. He left four services and some thirty anthems in the manuscript books of the Chapel Royal and Westminster Abbey, several of the latter being in the short, full style, one somewhat unusual at a period when lengthy solos and verses were the fashion. His complete Service in B^b,

composed in September, 1789, was published by Goss and Turle in their collection, *Services: Ancient and Modern*. His melodious and well-written Communion and Evening Service in A, in continuation of Boyce's Morning Service, and his Palm Sunday anthem, "Who is this that cometh from Edom?" are, of course, well known through the medium of their publication by Novello in octavo form. His verse anthem, "The Lord is King," was, within memory, in regular use at Westminster Abbey.

In conjunction with Dr. J. W. Callcott he published a work called *The Psalms of David; for the Use of Parish Churches. The Words selected by the Rev. Sir Adam Gordon, Bart., M.A., 1791*. From this collection a common-metre tune, in A minor, was reprinted in the *Hymnary*, under the editorship of Joseph Barnby, in 1872 (No. 226, "O Lord, turn not Thy face from me").

With Callcott, Arnold established the Glee Club, whose first meeting was held at the Newcastle Coffee House, Castle Street, Strand, on 22 December, 1787.

A short time before his death Arnold had the misfortune to fall from a ladder in his library while reaching down a book from its shelf. This fall snapped a tendon near its insertion at the knee, and by occasioning a tedious confinement brought on a train of disorders that preyed on his constitution, and no doubt hastened his dissolution. His last scene was preceded by a painful illness, which baffled medical skill and subjected him to acute suffering. He died "with the utmost composure, his last words breathing the purest sentiments of confidence and devotion," at his house in Duke Street, Westminster,

on 22 October, 1802. He found an honoured resting-place in the north aisle of Westminster Abbey, near Purcell, Blow, and Croft, his predecessors in the organistship of that church. At his funeral the choirs of S. Paul's and the Chapel Royal joined that of Westminster, and sang an anthem, "I heard a voice from Heaven," expressly composed for the occasion by Dr. Callcott.*

On one of the pillars near his gravestone is a marble tablet,† inscribed thus:—

"To the beloved and respected Memory of
SAMUEL ARNOLD, Doctor of Music. Born July
30, O.S., 1740. Died, Oct. 22, 1802. Aged 62 years
and two months. And is interred near this spot.
This tablet is erected by his affectionate widow.

Here lies of genius, probity and worth
All that belongs to nature and to earth.
The hand that freely felt and warmly gave
The heart that pity stretch'd to help and save
The form that late a glowing spirit warmed
Whose science tutor'd and whose talents charm'd
Whose spirit fled to Him, Who spirit gave,
Now smiles triumphant o'er the feeble grave
That could not chain it here, and joins to raise
With Heaven's own choir the song of prayer and praise.
Oh Shade revered! Our nation's loss and pride
(For mute was harmony when ARNOLD died)."

"Oh let thy 'still-loved son' inscribe thy stone
"And with 'a mother's sorrow' mix his own."

Below is represented the device of a sickle cutting a lyre. The author of this poetical epitaph was Arnold's only son, Samuel James Arnold (died 1852),

* Printed by John Hullah in his *Singer's Library*.

† Removed, in 1907, to the adjacent wall at the back of the stalls.

the dramatic author. He was for some time lessee of the English Opera House, now the Lyceum Theatre, where, with William Hawes as musical director, many most interesting works were produced.

WILLIAM JACKSON "OF EXETER," so styled to distinguish him from his namesake, William Jackson of Masham, a composer flourishing during the mid-Victorian period, was a man of decided and considerable merit as a secular writer. The son of a grocer, he was born at Exeter, 29 May, 1730. In 1740 he became chorister in the Cathedral under the then organist, John Silvester, and subsequently went to London to study with John Travers at the Chapel Royal. Returning to Exeter, he established himself as a teacher, and in 1777, on the resignation of Richard Langdon, succeeded him as organist, Succentor, and *Magister Puerorum* of the Cathedral. He held these posts until his death, 5 July, 1803.

Three volumes, containing a selection from Jackson's Cathedral music, were published after his death by D'Almaine, of Soho Square, under the editorship of his pupil and successor, James Paddon. The first volume contains two services (Morning, Ante-Communion, and Evening) in the keys of C major and E major, together with three anthems—"Praise the Lord, O my soul," "Awake, awake, put on thy strength, O Zion," and "Blow ye the trumpet." The second volume contains the famous Service in F, and two anthems—"God came from Teman" and "When the Day of Pentecost." The third volume is composed of a Morning, Ante-Communion, and Evening Service

in E^b, and some double chants. As a Church composer Jackson cannot be said to represent, on the whole, the highest form of art. His anthems are decidedly superior to his services, being by no means devoid of force and expression. He frequently makes his accompaniments independent of the voice parts—in fact, he was one of the first to do so, and his suggestion was eagerly seized by later writers. Though this novel use of the organ aroused many opponents at the outset, it gradually found supporters, then admirers, and then imitators, and Church music entered into a new phase of life. A movement in his anthem for Whitsunday set in this manner, to the words “I will show wonders in Heaven above, and signs in the earth beneath. Blood, fire, and vapour of smoke,” could not fail to be effective when rendered by a good choir and accompanist. The same remarks will apply to the passage in “God came from Teman”: “Selah! His glory covered the heavens and the earth was full of his praise. Before Him went the pestilence, and burning coals went forth at His feet.” The final chorus, “Turn ye to Me with all your hearts,” from the anthem “Blow ye the trumpet in Zion,” is an exceedingly good piece of writing in a more subdued style. After this there is no reason why we should make a scapegoat of William Jackson as a Church composer. His *Te Deum* in F, which, like the rest of his service music, aims at simplicity, is jeered at by all modern, or would-be modern, classicists; yet it is still beloved by many, and there is one good point about it. Its author, an obstinately practical man, set the words *without repeats*, and according to the

sense in every case. In the *Jubilate* of the same service, the verse "Be ye sure" is loud, unisonal, and declamatory; then comes "It is He that hath made us" (a pause here for half a bar, which divides the sense), and the explanatory clause, "Not we ourselves," comes in admirably. This and a few other similar passages always seem strong points in favour of "Jackson in F," than which many worse services have been written since.*

Four unpublished services—in A, B^b, D, and G—and several anthems by Jackson are extant at Exeter. It is a fact worthy to be recorded that the Service in F includes a setting of the *Gloria in Excelsis*. This movement, although printed in Paddon's selection, was not reproduced in Novello's octavo edition of the service published in 1857.

Even in the worst days of Georgian coldness and apathy a full choral celebration of the Holy Communion was the use at Exeter. . . . In connection with it there was a very curious custom, only discontinued within comparatively late years. As may be seen by reference to old drawings of the choir, there were two altar-rails at Exeter—one near the Holy Table, the other at some distance. Within these rails the communicants were assembled, and the Sacred Elements administered to each by the officiating priests going round to them. At the *Gloria in Excelsis* the ten chorister boys, who alone appear to have remained, were ranged outside the outermost of these rails. Two musical settings, for treble vocal part and organ accompaniment, evidently composed for this service, are in existence;

* In a *Te Deum*, written during the last thirty years, the passages, "To Thee, Cherubim and Seraphim continually do cry, Holy, Holy, Holy," and "The Holy Church throughout all the world doth acknowledge Thee; the Father of an infinite Majesty; Thine honourable, true, and only Son," are turned into absolute nonsense by the tiresome and unmeaning organ interludes.

one in B minor by the Rev. Tobias Langdon, sub-chanter of the Cathedral (d. 1712), the other by William Jackson. After the service the boys closed the procession of clergy, each party filing off to its respective vestry. But when the Bishop was present, the boys preceded, and arranged themselves in a line, on their knees, in the south aisle, to receive the Bishop's blessing as he passed out the cathedral to the palace.

One who did good work for the Church in his generation, and defended Church doctrine when it was unpopular to do so, describes this interesting and touching ceremony as he witnessed it performed in 1863, by Bishop Phillpotts—"Henry of Exeter"—at that time very old and feeble. The occasion was that of an Ordination, and at the conclusion of the Office, the Bishop walked down the choir leaning on his stick, the choir-children in their surplices going two and two before him as far as the door which led from the cathedral to the palace. On arriving at this door the boys knelt down in a row, and the Bishop, giving his stick to a servant, put his two hands on the head of each boy in succession, saying to each as he did so, "God bless you, my child!" The narrator was a comparatively young man at the time and had followed the little procession, and so knelt down beside the last boy. The Bishop stopped for a moment when he came to the last boy, and looked at the stranger kneeling down, and then put his hands on his head and gave him his blessing.*

Although not of such frequent occurrence, this beautiful and pious custom is still observed in Exeter Cathedral on Christmas Day, Easter Day, and Whitsun Day.

Jackson was a man of varied accomplishments—an organist, composer, essayist, and painter. In imitation of his master, Travers, he wrote two sets

* T. F. Bumpus, *The Cathedrals of England and Wales*, II, 250, 251.

of Canzonets for two voices. Three of these—"Go, gentle gales," "Love in thine eyes for ever plays," and "Time has not thinn'd my flowing hair"—are very melodious and graceful. His opera, *The Lord of the Manor*, is now quite forgotten, with the exception of one song, "Encompassed in an angel's frame." He published three sets of Twelve Songs, Elegies for Three Voices, Twelve Pastorals, Six Vocal Quartets, Six Madrigals, Fourteen Sonatas for the Harpsichord, Six Epigrams for voice and pianoforte, and two Odes. He was a friend of Gainsborough, had a good taste for art, and was known in his day by his clever landscapes. In 1771 he was an honorary exhibitor at the Academy. He copied Gainsborough's work and wrote a sketch of his life. He published *Thirty Letters on Various Subjects* (1782), *The Four Ages*, and *Observations on the Present State of Music in London* (1791).

Jackson died at Exeter, 5 July, 1803, and was buried in the vestry of S. Stephen's Church, where a white marble monument was placed to his memory.

There is a story to the effect that Jackson, who was remarkable for his ready wit, was called upon at a public dinner for a toast, when he said, "I have great pleasure, Mr. Chairman, in complying with your command, and give you the opening words of the third Psalm——" The chairman, astounded at the apparent inappropriateness of the idea, pulled Jackson up by exclaiming, "Oh, fie, sir! the beginning of a psalm do you give for a convivial toast!?" "Yes, sir—unless you will suggest a better, I give you, *Lord How*."

A portrait of Jackson, engraved in 1819 from the original by J. Walker, is now scarce.

Two months after the death of Jackson occurred that, in the same city, of his immediate predecessor in the Cathedral organistship, namely, RICHARD LANGDON.

Langdon appears, like S. S. Wesley in after years, to have been of a somewhat restless disposition, moving about from cathedral to cathedral, perhaps finding "musical troubles" at each. He was organist of Exeter in 1753, of Ely in 1777, of Bristol in 1778, and of Armagh in 1782. The last-named appointment he held until 1794, when he returned to Exeter, his native city, living in retirement there until his death. He was buried in S. Paul's Church.

In 1774 Richard Langdon edited *Divine Harmony, a Collection in Score of Psalms and Anthems*. At the end of the volume are twenty chants by various composers, all given anonymously. The first, a double in F, has usually been considered as Langdon's own. The inner parts of this chant are very pleasing. Langdon wrote two services in A major, one of which, styled a "Chanting Service," is modelled on those by James Hawkins and Alphonso Ferrabosco, alluded to in a previous chapter. Two of his anthems, "O pray for the peace of Jerusalem" and "Turn Thee unto me," have been printed.

His grandfather, Rev. TOBIAS LANGDON, was Prebendary of Bodmin, and Succentor, Priest-Vicar, and *Magister Puerorum* in Exeter Cathedral. He was the composer of a setting of the *Gloria in Excelsis* in B minor, for use at the choral celebrations in Exeter Cathedral.* He likewise set the Ordination hymn, *Veni Creator*. Both are for boys' voices, with organ accompaniment, and both

* See *ante*, p. 342.

were published by his grandson in *Divine Harmony*. The present writer possesses an engraving of the Rev. Tobias Langdon, "done from a drawing in *Ciaro Oscuro* of Mr. Nath Tucker : by Faber."

On the pavement of the south tower of Exeter Cathedral is a stone with this inscription :—

Here lie y^e Reliques of y^e Rev. Mr. Tobias Langdon, Master of Musick. Priest Vicar and Sub-chaunter of this Church, and Prebendary of Bodmyn in Cornwall, "He was generally beloved by those y^t knew him, and his loss was as generally lamented, which happened on the 14th of Septemb^r, 1712."

JOHN ALCOCK is a musician who, by reason of priority of birth, ought to have been mentioned before Nares. He was one of the few composers who saw the need of making an effort to retain the supremacy of old English Church music, by avoiding the fascination of ministering to a passing popular taste, and by continuing to observe the patterns left by the older masters. He was the link between the old world and the new, less by reason of his style of writing than by the musical memories of a long life.

Alcock was born in London, 11 April, 1715, and admitted, at the proper age, into the choir-school of S. Paul's Cathedral. In the preface to his collection of anthems, published in 1771, he tells us "the late Mr. Daniel Wright, music-seller in Holborn, printed a song of mine, with my name to it, beginning 'Celinda, when I view that face' (but how he got it I never could learn), that I composed when I was a chorister in S. Paul's Cathedral under the late ingenious Mr. Charles King, Bachelor of Music,

at the age of twelve or thirteen years at most." While still in the choir he was articled to John Stanley, the celebrated blind organist of S. Andrew's, Holborn, and the Temple Church. In 1737 he was organist of S. Andrew's, Plymouth, and in 1741 of S. Laurence, Reading. In 1749 he succeeded George Lamb as organist, vicar choral, and master of the choristers of Lichfield Cathedral. From 1761 to 1786 he was organist of Sutton Coldfield Parish Church, and from 1766 to 1790 of S. Editha's, Tamworth, both near Lichfield. He suffered from rheumatism, brought on by constant attendance in Lichfield Cathedral, then in a very damp and neglected condition, and resigned the appointment of organist, but continued to be a vicar choral until his death. He took the degree of Bachelor in Music at Oxford in 1755, and six years later proceeded as Doctor in the same faculty. With his other appointments he appears to have held that of private organist to the Earl of Donegal.

Alcock was an industrious composer and editor, and published somewhat extensively. In 1753 *A Morning and Evening Service, consisting of a Te Deum, Jubilate, Kyrie Eleison, Nicene Creed, Magnificat, and Nunc Dimittis, for 3, 4, 5, and 6 voices*, in E minor, was printed (by subscription) for him by J. Johnson "at the Harp and Crown in Cheapside," and dedicated to Dr. Addenbrooke, Dean of Lichfield. This service, written while Alcock was in his teens, seems to have been liberally subscribed for by the various Cathedral bodies and by private individuals. As a work of its kind, it was a solitary instance during the whole of the eighteenth century. Nothing similar can be called to mind until the

publication of the service of Samuel Wesley, of that of his son, Samuel Sebastian Wesley, and of that of Sir John Rogers during the first half of the last century.

This was the only service published by Alcock. The music library of Lichfield Cathedral contains the manuscript scores of three additional complete services in the keys of A, B^b, and F, with an Evening Service in C and a Communion Service in E^b. The B^b service contains a setting of *Benedictus*. In 1771 Alcock published *A Collection of Six and Twenty Select Anthems in Score, for 1, 2, 3, 4, 5, 6, and 8 Voices. To which are added a Burial Service for Four Voices, and part of the last Verse of the 150th Psalm, in Latin, for Eight Voices and Instruments in twenty-one Parts.*

The preface to this collection is very quaint and amusing, and the Doctor airs his grievances pretty freely. He says :—

"Tis incredible what a number of base artifices have been practised by some people belonging to this cathedral, in order to prejudice me in my profession, and to distress my family for no cause whatever: Nay, even my son, as soon as ever he began to play for me, was turned out from being a chorister, tho' he had been in the choir but *two years*, and his voice (which was a very useful one), not the least fallen; when many of the lads are continued in their places for *ten, twelve, or fourteen years, and long after their voices are broke*: Also tho' he always officiated for me, yet I forfeited the same money when I went out of town as if the duty had been totally neglected; albeit the salary *then was only four pounds per annum*, besides the Vicar's place, and there was much more *duty* when I was organist *than now*, being obliged always to play a voluntary after Morning and Evening Prayers, even in the severest cold

weather, when, very often, there was only one Vicar, who read the service, and an old woman at church beside the choristers; which not only brought, but fixed, the rheumatism so strongly upon me that I am seldom free from pain, and sometimes confined to my bed for eight or ten days together, tho' I never had the least complaint of that kind until then; and nobody can live more regularly than I have always done, as every one of my acquaintance can testify. I likewise played the organ all *Passion Week* (except *Good Friday*) both which customs have *ever since been discontinued*. All the time I was organist, which was upwards of ten years, there was not a book in the organ-loft fit for use, but what I bought or wrote myself (for which I was never paid one halfpenny), and yet there have been as many books purchased within the last few years, as have cost, at least, thirty guineas.

In another part of the preface the Doctor thus laments the indifference to Church music then prevalent :—

It is not to be greatly wondered at that there are no more subscribers to these Anthems,* considering how much Cathedral service is, at present, disregarded; for few singing-men care to be at the trouble of practising any thing new; and some had rather sing twenty songs at a concert etc., than one anthem at church, and I have also received letters from several organists, which mention that their *Choir Music* was never at so low an ebb.

The circumstances under which, and for which, each anthem was composed are detailed in the same preface. Apropos of the seventh anthem ("Where-withal shall a young man"), the composer remarks :—

[* It appears by the subscription list prefixed that 150 copies were taken up.]

The seventh anthem has no other merit than its shortness, and may serve in a cold, frosty morning, by way of variety, instead of "O praise the Lord, all ye heathen," or "Deliver us, O Lord our God" (Mr. Batten); "O Lord, grant the King a long life," and "Praise the Lord, O my soul" (Dr. Child); "Call to remembrance," or "Hide not Thou Thy face" (Mr. Farrant), "I will arise" (Dr. Creighton), and such-like anthems, about a minute and a half long, which are much used at some cathedrals, even in summer.

In 1771 Alcock also published a fine setting of *The Miserere, or the 51st Psalm in Latin, for 4 voices*. This, he suggested, might be sung without the organ, or accompanied by a bassoon only.

In conjunction with his son John,* Alcock published *Six New Anthems for 2, 3, and 4 voices, with two hautboys and a bassoon, and figured for the organ*. His *Divine Harmony, or a Collection of Fifty-five Double and Single Chants*, has already been noticed. The two last chants in the book (single ones) he directs "may be accompanied by all sorts of Instruments."

Alcock likewise published *The Harmony of Sion*, a collection of Psalms (1802), and *Harmonia Festi*, a collection of canons, cheerful and serious glees, and catches by various composers, for 4 and 5 voices (1791). His glee, "Hail, ever pleasing solitude,"

* John Alcock, junior, was born in 1740. From 1758 to 1768 he was organist of S. Mary Magdalen Parish Church, and Master of the Song School, Newark-on-Trent. From 1773 until his death, 30 March, 1791, he was organist of the Parish Church, Walsall. He took the degree of Mus.B. at Oxford. The well-known double chant in E♭ is his. He published *A Collection of Anthems for the Three Festivals of Christmas, Easter, and Whitsuntide, with a Hymn for the Nativity and a Christmas Carol* (C. and S. Thompson, 75 S. Paul's Churchyard).

gained the prize medal at the Catch Club in 1770. He even ventured into the domains of literature, and produced a novel, "The Life of Miss Fanny Brown." His "Ode to Flavia" was printed in *The Gentleman's Magazine*, November, 1746.

Alcock died at his house in the Close, Lichfield, in 1806, and was buried in the Cathedral on 23 February. He was in his ninety-first year. There are similar cases of longevity among the Vicars Choral of Lichfield. James Matthews, to whom there is a tablet on the western wall of the south transept, held office for fifty-two years, dying 28 September, 1861, aged eighty-three. John Bennett, buried in the West Close, was Vicar Choral for forty-four years, and died 23 February, 1862; while Samuel Spofforth (brother of Reginald Spofforth, the glee writer), who was also organist, and who lies buried in the grass plot south of the Lady Chapel, held both appointments from 1807 until his death in 1864. In more recent times, Samuel Pearsall, a noted tenor of his day, who died in July, 1883, was Vicar Choral for fifty-two years.

EDMUND AYRTON, who succeeded Nares as Master of the Children of the Chapel Royal, came of a well-known family of Ripon musicians, three of his relatives in succession holding the post of Organist to the Cathedral (then known as the Collegiate Church)* between 1748 and 1822.

Born at Ripon in 1734, and baptized in the Collegiate Church on 19 November, Edmund Ayrton was placed, at the age of ten, under Nares, in the choir of York Minster. In 1754 he succeeded

* The See was not established until 1836.

William Lee as organist and *Rector Chori* of Southwell Minster, Nottinghamshire. Ten years later he removed to London on his appointments as Gentleman of the Chapel Royal and Vicar Choral of S. Paul's. In 1780 he became a lay vicar of Westminster Abbey, and in 1783 Master of the Children of the Chapel Royal, which last office he resigned in 1805 in favour of John Stafford Smith.

Ayrton graduated as Doctor in Music at Cambridge in 1784, and four years later was admitted *ad eundem gradum* at Oxford. He died 22 May, 1808, at 24 James Street, Buckingham Gate, Westminster, a large house with a garden of three acres, which had the reputation of being haunted, so that he occupied it at a low rental. The ten Children of the Chapel Royal were wholly maintained with him at this house. He was buried in the West Cloister of Westminster Abbey.

The following anecdote is related of Dr. Ayrton and King George III. His Majesty had a strong presentiment of the severe malady with which, in 1788, he was afflicted some time before it came to its height. Four or five evenings previous to his being taken ill, after a private concert at S. James' Palace, His Majesty went up to Dr. Ayrton, and laying his hand on the Doctor's shoulder with his usual benignity, said: "I fear, sir, I shall not long be able to hear music: it seems to affect my head: and it is with some difficulty I bear it." Then, turning round, he softly ejaculated: "Alas! the best of us are but frail mortals."

A portrait of Ayrton by Hoppner depicts him in his Doctor's robes.

Ayrton's principal composition was a Festival

Anthem, "Begin unto my God with timbrels," originally written as his degree exercise. It was sung at S. Paul's, 29 July, 1784, the day of General Thanksgiving for the Peace of Paris, and was subsequently printed in full score.*

Ayrton wrote two complete services, in C major and E^b, for the use of the Chapel Royal. One of his short full anthems, "O come, let us worship," was printed in the festival book of the Church Choral Associations of Hampshire, and sung at their meeting in Winchester Cathedral, 6 June, 1878. Six of his chants were printed in Vandernan's *Divine Harmony*. William Ayrton, his son, who married a daughter of Dr. Arnold, was from 1813 to 1826 critic of *The Morning Chronicle*, and from 1837 to 1851 that of *The Examiner*. From 1823 to 1833 he edited *The Harmonicon*, in which the criticisms were, on the whole, just, reflecting great credit on the integrity of their writers. William Ayrton also edited *Sacred Minstrelsy* (2 vols., 1834-5) and *The Musical Library* (8 vols., 1837), two useful collections of vocal and instrumental music. He died in 1858.

Another talented family of provincial musicians was that of the Beckwiths of Norwich.

JOHN BECKWITH, who was born in 1728 and died 18 May, 1800, was a lay clerk of the Cathedral. Some thirty anthems of his composition are extant

* This anthem was revived in all its completeness, under the direction of Mr. C. H. Moody, the Cathedral organist, at a special service held at Ripon on 19 July, 1906, in connection with the celebration of the thousand and twentieth anniversary of the local charter of the city's incorporation.

in the choir books at Norwich, and Dr. Mann, organist of King's College, Cambridge, possesses a score book containing services by him in the keys of A, B^b, C, D, and E^b, all unpublished. His brother, EDWARD BECKWITH, born 2 June, 1734, was a lay clerk (16 October, 1751) and Master of the Choristers (18 November, 1759) of the same Cathedral. On 4 December, 1780, he was appointed organist of the church of S. Peter Mancroft. He died 30 December, 1793. Both were buried in the cloisters of Norwich Cathedral.

The genius of the family, however, was John Christmas,* son of Edward Beckwith, born 25 December, 1750. He became a pupil successively of Doctors William and Philip Hayes, and was assistant organist to them at Magdalen College, Oxford. On 16 January, 1794, he was appointed organist of S. Peter Mancroft, Norwich, in succession to his father. He accumulated the degrees of Mus.B. and Mus.D. at Oxford in 1803, and in 1808 succeeded John Garland† as organist of Norwich Cathedral, having been for some years previously Master of the Choristers. He died 3 June, 1809, and was buried in S. Peter, Mancroft. A sympathetic account of his last days will be found in T. D. Eaton's *Musical Criticism and Biography*.

Edward Taylor, Professor of Music in Gresham

* The name "Christmas" is not to be found in the register of his baptism. It was probably bestowed upon him afterwards, owing to the circumstance of his having been born on Christmas Day. He certainly never used it in any of his publications.

† John Garland was organist of Norwich Cathedral for fifty-nine years, and on his death, 1 March, 1808, was buried under the organ screen. He set the Ordination Hymn, "Come, Holy Ghost," printed in Dr. Bunnett's *Sacred Harmony*, 1865.

College (1837-63), a native of Norwich and a pupil of Dr. Beckwith, entertained a profound reverence for his master, both as a composer and an organist. He was frequently heard to say: "I have never heard Doctor Beckwith's equal upon the organ, either in this country or in Germany, the land of organs; neither is this my opinion only, but that of every competent judge who has heard him, so far as I have been able to collect." Dr. Beckwith would frequently play four extempore fugues upon the organ at the Cathedral and at S. Peter Mancroft on a Sunday. "His playing," wrote another Norwich musician, "was brilliancy itself. A friend or a pupil would take the melody of some fugue subject to S. Peter's Church on a Sunday afternoon, put it into the Doctor's hand during the sermon, and request him to introduce it into the voluntary playing the people out of church. The Doctor would ponder over it for a few minutes, take an enormous pinch of snuff, and then say that he would see what he could do with it. When he had given out the subject and replied to it in the regular way, he would treat it, if possible, by inversion, reversion, augmentation, and diminution, carrying it through a course of modulation till he came to the *Knot*, when he would bring the replies in closer and closer, until his hearers were in raptures of delight."*

About 1790 Beckwith published, at Clementi's, *Six Anthems in Score*. Only one of these—"The Lord is very great and terrible"—has been reprinted in modern times. It contains many passages of great beauty and grandeur, and displays, in the

* T. D. Eaton, *Musical Criticism and Biography*, 1872.

final chorus, distinctly Handelian leanings.* For Purcell, too, Beckwith had great reverence. He would frequently say to his pupils: "The longer you live, and the more you study Purcell, the more you will admire his music."

The manuscript books in the music library at Norwich contain some ten or a dozen anthems by Dr. Beckwith, one of which, "My soul is weary," a most pathetic composition, has been printed by Novello under the editorship of Sir George Martin.

In 1808 Beckwith published a collection of chants for the daily Psalms under the title of *The First Verse of every Psalm of David, with an Antient or Modern Chant in Score, adapted as much as possible to the sentiment of each Psalm*. The collection contains many compositions by Beckwith himself. These have found places in several modern chant books. The preface is devoted to an historical account of chants and chanting, and suggests pointed psalters.

In Beckwith's time every minor canon at Norwich was a singer, and gave his daily attendance and assistance in the choir.

"Well do I remember" (wrote an ear witness) "the delight with which I used to listen to the service in Norwich Cathedral, when the minor canons, eight in number, filed off to their stalls, Precentor Millard at their head, whose admirable style and correct taste as a singer I have never heard surpassed; Browne's majestic tenor; Whittingham's sweet alto, and Hansell's sonorous bass; while Walker's silvery tones and admirable recitation found their way into every corner of the huge build-

* There is an autograph score of this anthem in the Library of the Royal College of Music, with accompaniments for an orchestra.

ing. Vaughan* was then first boy, who acquired his musical knowledge and pure style under his master, Beckwith. Frequently it would happen that the entire music of the day was written by members of the choir, for Garland, the organist (a pupil of Greene) was a composer of no mean talent. Beckwith, then master of the boys, was a most accomplished extempore player on the organ, and his well-known anthem, 'The Lord is very great,' sufficiently attests his talent as a writer for the Church, and of the minor canons and lay clerks four had produced services."

Samuel Wesley, writing to his mother on 12 October, 1814, from Dean's Square, Norwich, where he was the guest of the Rev. Ozias T. Linley, one of the minor canons, says: "I have played the choir-service at the Cathedral three times, at the special request of all the clergy. The singing minor canons are delighted at my steady manner of accompanying them, and say they know not how to consent to my leaving the city."

The miserable Cathedral Act of 1840 crippled this fine choir by reducing the number of minor canons from eight to three.

Dr. Beckwith was succeeded in both his organistships by his son John Beckwith, who wrote an interesting account of his father's last days, afterwards printed by Mr. T. D. Eaton in his *Musical Criticism and Biography* (1872). John Beckwith, who resembled his father in his fine organ playing, died

[* Thomas Vaughan, afterwards a celebrated tenor. In 1799 he was lay clerk of S. George's Chapel, Windsor, in 1803 a Gentleman of the Chapel Royal, and in 1817 Vicar Choral of S. Paul's and Lay Vicar of Westminster. He died 4 January, 1843, and was buried in the West Cloister of Westminster Abbey, with full choral service.—J. S. B.]

19 October, 1819, and was buried under the organ in S. Peter Mancroft, then standing on a loft at the west end of the church.

EDWARD JAMES BECKWITH, younger brother of Dr. Beckwith, was admitted a chorister of Magdalen College, Oxford, 22 October, 1779. On 27 January, 1787, he was admitted an academical clerk of the same college, and in 1792 became Chanter and one of the ten chaplains of New College.* In 1797 he was appointed to the 11th Minor Canonry in S. Paul's Cathedral, and on the death of the Rev. Weldon Champneys in 1810 received the Succentorship. He was presented to the chapter living of S. Alban's, Wood Street, in 1800, and to that of Tillingham, in the same gift, in 1815. He was also one of the Priests in Ordinary of the Chapel Royal. He died 7 January, 1833, and was buried in the crypt of S. Paul's Cathedral. His compositions consisted chiefly of chants, some of which are still sung. He contributed some chants and a setting of the *Sanctus* and *Kyrie Eleison* to a collection, *Chants, Sanctuses, and Responses to the Commandments as used at S. Paul's Cathedral and Westminster Abbey, selected from Ancient and Modern Composers*, published by William Hawes, of S. Paul's and the Chapel Royal, in periodical numbers, between 1830 and 1833.

His son, EDWARD GEORGE AMBROSE BECKWITH, who contributed to the same collection and succeeded him in the Succentorship of S. Paul's, was

* At this time, and until the middle of the last century, the choir of New College was composed of 10 chaplains, 3 bible (or lay) clerks, and 16 choristers.

an academical clerk at Magdalen College, Oxford, in 1815. From 24 June, 1820, until 7 May, 1821, he was Chaplain of Bromley College, Kent, founded in 1666 by John Warner, Bishop of Rochester, "for the residence and support of twenty widows of loyal and orthodox clergymen." In 1825 he was appointed to minor canonries in Westminster Abbey and S. Paul's Cathedral, and ten years later was presented by the Chapter of the latter to the living of S. Michael, Bassishaw, a city church, now taken down and its parish united with that of S. Lawrence, Jewry. The Rev. E. G. Beckwith died in September, 1856, and was succeeded in the Succentorship of S. Paul's by the Rev. W. C. Fynes Webber. His son, George Beckwith, was a minor canon of Winchester Cathedral and a chaplain of the college in 1860.

THOMAS EBDON has some claim to notice as the composer of Church music still in use. He was born at Durham in 1738, and became a chorister in the Cathedral under James Heseltine (a pupil of Blow), whom he succeeded in the organistship in 1763. His name may still be seen, carved when a chorister, on one of Bishop Cosin's oak screens separating the choir from the north aisle at Durham.

Ebdon published two collections of his ecclesiastical compositions—one in 1790, *Sacred Music, composed for the Use of the Choir of Durham*, containing a Morning, Communion, and Evening Service in C, six anthems, a set of Preces and Responses, and five chants; the other in 1810, *A Second Volume of Sacred Music in Score*, containing sixteen anthems, two settings of the *Kyrie Eleison*,

and six chants. The Service in C, originally written in 1765, includes, as well as the Morning and Evening Canticles, a complete setting of the Office of Holy Communion, viz. *Kyrie*, *Credo*, *Sanctus*, and *Gloria in Excelsis*. A full choral Celebration has always been the rule at Durham on the first Sunday of every month. Hence the object of Ebdon's setting.* The *Magnificat* and *Nunc Dimittis* from the Evening Service are still popular in many quarters, though by no means specimens of the highest form of art. Some of the verse parts in the *Te Deum* are remarkably well constructed, and by no means lack expression. In his anthems Ebdon's principal aim seems to have been the production of simple and pleasing melodies, with natural and appropriate harmonies, and, like Kent, he appears to have succeeded in his object. Of the two-and-twenty anthems published by Ebdon, one only—"Praised be the Lord daily"—has been reprinted in modern times.

* It is worthy of remark that the cope was worn at the Altar by the Dean and Prebendaries of Durham until quite late in the last century. It is unnecessary to point out that the vestments were worn in England long after the Reformation, and that in fact until long after that date they were worn as a matter of course. The copes in the Cathedral of Durham were so worn until they were so worn out as to be unfit for use, and they appear to have been given up solely on this ground, unless, indeed, a story given in the *Quarterly Review* for 1825 be true (as it possibly is). It seems that the writer of the article, when on a visit to Durham Cathedral, asked the vergers why the copes which he was inspecting in the Library were disused. That functionary replied: "It happened in my time. Did you ever hear of Doctor Warburton, sir? A very hot man he was, sir! we could never please him putting on his robes. The stiff high collar of his cope used to ruffle his full-bottomed wig, till, one day, he threw the robe off, and, in a great passion, said he would never wear it again, and he never did: and the other gentlemen soon left off theirs too."

Ebdon published in 1780 *Two Sonatas for the Harpsichord* and *A Collection of Six Gleees*. He left many anthems in manuscript, the last bearing date June, 1811. He died at his house in the South Bailey, Durham, on 23 September, 1811, in his seventy-third year, and was buried in the churchyard of S. Oswald. His son, Thomas Ebdon, was Minor Canon and Sacrist of Durham Cathedral from 1812 until his resignation in 1849.

Before closing this lengthy chapter JOHN PAGE must not be overlooked, for he was the compiler of a collection of anthems to which allusion has constantly been made. This was the *Harmonia Sacra*, the largest and most important collection, consisting exclusively of anthems, ever made in this country. This publication made its appearance in ninety numbers, which on their completion in January, 1800, formed three folio volumes. The engraving was in vocal score, with figured basses for the organ.

As a supplement to the *Cathedral Music* of Boyce and Arnold this collection is valuable and useful, the seventy-five anthems by composers of the sixteenth, seventeenth, and eighteenth centuries which it contains being apportioned thus: Aldrich (2 anthems), Arnold (1), Attwood (1), Baidon (1), Banks (1), Battishill (4), Blake (1), Blow (1), Boyce (3), Busby (1), Clark (4), Croft (7), Dupuis (2), Farrant (1), Goldwin (2), Greene (7), Handel (6), Henley (1), Hine (2), Holmes (1), Kent (2), King (4), Linley (1), Marcello (1), Marenzio* (1), Marsh

* This composition by Luca Marenzio—a distinct gain to the collection—is a full anthem for four voices beginning, “Save, Lord, hear us.” It was adapted to these words from his madrigal,

(1), Mason (1), Nares (1), Purcell (3), Reynolds (1), Richardson (1), Rogers (1), Stroud (1), Travers (1), Tucker (1), Tye (1), Weldon (1), C. Wesley (1), S. Wesley (1), Wood (1). Page, who was one of the vicars choral of S. Paul's from 1802 until his death in 1812, dedicated his compilation to the Princess Augusta, second daughter of George III. It is to be regretted that no edition of the *Harmonia Sacra* has appeared in modern times similar to those of Boyce and Arnold by Novello, Warren, and Rimbault. The last-named once notified his intention of bringing one out, but he does not appear to have accomplished his design.

Several compositions by writers living when Page was at work made their first appearance in his collection. Among such may be specified Attwood's "Teach me, O Lord," S. Wesley's "I said I will take heed," C. Wesley's "My soul hath patiently tarried," Busby's "O God, Thou art my God," and Banks' "O Lord, grant the King a long life."

Dr. Arnold's Palm Sunday anthem, "Who is this that cometh from Edom?" though not expressly written for Page, was for the first time printed in his collection. Several anthems by Croft and Greene, not included by those composers in their

"Dissi Atamata" (Englished as "Lady, see on every side"), by Thomas Bever, LL.D., a great amateur of music and one of the original members of the Glee Club. Dr. Bever, who was Fellow of All Souls' College, Oxford, Commissioner to the Dean and Chapter of Westminster, the King's Advocate in the Admiralty, etc., had in his rooms at Doctors' Commons a fine library of manuscript music. He died in 1791, and in 1798 his library was sold by auction. Volumes from it, in the handwriting of his copyist, Didsbury, are to be found in the music libraries at Oxford, Cambridge, etc., and may sometimes be met with in sales.

volumes of 1724 and 1743, were first printed by Page. One by Greene, "Bow down Thine ear," a magnificent specimen of six-part writing in the key of G minor, is especially worthy of a reprint in these days of frequently unaccompanied services. In the subscription list prefixed to the first volume the name of only one Dean and Chapter occurs, that of Durham. They took nine sets. The rest of the names are those of private individuals, including a good many clergymen, amongst whom we find several of the minor canons of S. Paul's—Revs. E. J. Beckwith, Weldon Champneys (Sub-dean and Succentor), William Clark, John Pridden, Richard Webb, and Dr. Henry Fly.

CHAPTER XI

CATHEDRAL MUSIC AND ITS COMPOSERS DURING THE FIRST HALF OF THE NINETEENTH CENTURY

THE later Georgian era was not favourable to the cultivation of ecclesiastical Art in any shape or form. This was especially so with regard to music. Yet, notwithstanding the general apathy of the period, the organists and composers attached to our cathedrals, college chapels, and Chapels Royal continued to perform the duties of their various offices with laudable zeal, as many of their works testify ; but for want of that encouragement which was once given by Deans and Chapters, when they were comparatively poor, to composers for the Church, but withheld when those reverend bodies became rich, this, the highest branch of musical art, stood still during the general advance in our country of music for the concert-room and chamber, and particularly during the period of that charming form of composition peculiar to England—the Glee.

Consequently, many very deserving pieces of service and anthem music remained in manuscript, for the risk incurred in publishing sacred composition at this particular period, except by subscription, was great. We have previously seen how Boyce and Arnold had to complain of the want of patronage.

Even the transcription of vocal parts from the score into the manuscript books of our cathedrals was an expensive affair, the cost, as a rule, having to come out of the composer's pocket when his work was done. In this way much excellent Church music written during the first thirty or forty years of the last century remained in the composer's possession. This was especially the case with Thomas Attwood, organist of the Chapel Royal and S. Paul's Cathedral. With a few exceptions, his services and anthems remained unpublished and comparatively unknown until, after his death in 1838, they were printed by subscription.

So indifferent were the capitular bodies to the encouragement of Church music that only three—those of S. Paul's, Westminster, and Durham—could be found to subscribe to Vincent Novello's four-volume edition of Purcell's sacred works; while to the fine Morning and Evening Service in F, published in 1823 by Samuel Wesley, one Cathedral chapter only—that of Exeter—subscribed, and this, it appears, was solely owing to the good offices of a member of their college of Priest Vicars Choral, the Rev. George Maximilian Slatter, who had been Samuel Wesley's pupil.

Much of the Church music produced by the minor lights of this period—imitators of the feeble prettinesses of such composers as Kent and Ebdon—was, as may naturally be supposed, but mediocre. They felt compelled to conform to the popular taste. The best music in use was that which was supplied from the stores of the past. The composers of the then present who had the power of commanding an introduction to their works ex-

hibited in them, in addition to the above-mentioned characteristics, a large acquaintance with the works of Handel and excellent memories which supplied the place of invention. Others, again, feeling unequal to writing original music for their choirs, had recourse to adaptations from foreign sources. Some of these were open to very grave objection. Allusion is made more particularly to those of Thomas Pitt from the works of Handel. Pitt was organist of Worcester Cathedral from 1793 to 1806, and those who have never come across his two folio volumes of Church music, published in 1789, may like to have the following curious extract from his preface. Alluding to the excerpts from Handel, he says :—

“Great care hath been taken in the selection of the Words, and where the beauties of the Music would allow, I have endeavoured to obviate any objection which might arise from prolixity. In this volume there are fifteen hundred and forty-two bars short of the original.”

The shameless creature boasts of his sacrilegious deeds with the utmost self-complacency. Two examples of his mutilations from *The Messiah* will suffice. Handel gave us “Rejoice greatly” with 108 bars ; Pitt reduces it to 52, cutting down the 8 bars of symphony to 2. “For unto us a Child is born,” as it left the composer, had 99 bars. Pitt reduces it to 70, omitting the 6 bars of symphony altogether. In many old word-books of anthems may be seen, attached to these selections, or rather mutilations, “Pitt from Handel.”

Hugh Bond, of Exeter, was another Handel despoiler, and a mutilated edition of the Chandos

Anthems was published by John Page of S. Paul's, and William Sexton, organist of S. George's Chapel, Windsor. Indeed, it was only in this way that Handel's music was, at one time, admitted into our cathedrals.

Less open to objection were the arrangements of another adapter, John Pratt, who, from 1799 to 1855, was organist of King's College, Cambridge. He published two volumes of anthems arranged from the oratorios of Handel, Haydn, Graun, and Beethoven, and from the masses and motetts of Carissimi, Clari, Jomelli, Leal, Leo, Mozart, Perez, Rego, and Novello. It is but fair to state that in fitting his words to the various foreign compositions Pratt did not alter or mutilate the original text as was done by Bond and Pitt. Even now several of his arrangements are popular, such as that beginning "Plead Thou my cause" from Mozart's Twelfth Mass (or is it Eybler's?). Pratt having set the fashion at Cambridge, his example was followed there by Samuel Matthews, his contemporary as organist of Trinity and S. John's Colleges; and later on Professor Walmisley, Matthews' successor at both places, adapted, to English words, movements from the masses of Hummel for use as anthems. Other adapters, of a superior order, were Dr. Camidge, organist of York Minster; Arthur Thomas Corfe, organist of Salisbury; and the Rev. Peter Penson, Precentor of Durham.

In spite of the weaknesses of this epoch, there were composers at work endeavouring to keep the torch of true Church music alive. It is absurd to assert, as many writers on Church music have done, that with Boyce departed the glory of the English

Cathedral school. We have seen in the previous chapter how ably his work was carried on by such men as Dupuis, Cooke, Arnold, Ayrton, Alcock, Battishill, and Beckwith. Then we shall find that this good work was well sustained by several who, as young men, were contemporaneous with them, such as John Clarke Whitfeld, Samuel Wesley, John Stafford Smith, Thomas Attwood, Dr. Joseph Pring, and Dr. William Crotch.

During the "thirties" of the last century, in order to encourage and stimulate a new generation of Church musicians then springing up, a prize medal of five pounds value was offered for the composition of services and anthems in what Dr. Crotch called "the true sublime style," the words to be selected from the Canonical Scriptures and the Book of Common Prayer. The "true sublime style" was considered by Crotch to end with the period of Byrd and Gibbons.

The donor of this prize, called "The Gresham Prize," was Miss Maria Hackett, a wealthy city lady (then resident in Crosby Square, Bishopsgate Street), distinguished not only by her learning and by her taste in literature, archæology, and music, but also by her disinterested efforts in the cause of the amelioration, in the education and condition, of the plundered chorister boys of S. Paul's and the other cathedrals all over England.*

* This amiable and patriotic lady died at the age of 91, 5 November, 1874, whilst receiving the Blessed Sacrament at the hands of the Rev. W. J. Hall, one of the minor canons of S. Paul's, for which Cathedral she had so remarkable a devotion, and whose services she regularly attended for over seventy years. Miss Hackett spent almost the whole of her long life and the

This competition resulted in the production of some scholarly and coldly classical compositions, totally wanting (except in the case of two or three) in interest, originality, or inspiration. The conditions laid down by the prize, with regard to style, were too binding to allow any of the competitors doing themselves full justice. Several were men who could do, and afterwards did, far better work when unfettered by such restrictions. Altogether the prize failed to bring out what would then have been the true and natural form of Church composition, and the result was little more than a series of highly respectable pieces of "sham old music."

People who compete for musical prizes do not, as a rule, produce spontaneous composition. The present writer well remembers talking over the matter once with the late Sir John Stainer. "Ah, yes," said Sir John, "it is like a man who is asked to write an exercise for his musical degree; he feels it a horrible bore, opens a book of words, and sits down and writes what is absolutely dry and uninteresting as a whole."

greater part of her substance in inquiring into the education, and generally ameliorating the condition of Cathedral choir boys in England and Wales. Once in every three years she paid a visit to each cathedral for this purpose. Her exertions deserve the highest praise, for not only is her *Brief Account of Cathedral and Collegiate Schools* one of the greatest interest and research, but her personal applications to those authorities who regulated the choirs throughout the kingdom were, under every disappointment and discouragement, as zealous and unwearied as the cause demanded. The present writer has dealt at considerable length with the life and labours of Miss Hackett in his *Organists and Composers of S. Paul's Cathedral* (1891), and in his *History of the Choristers' School of S. Paul's*, contributed to *Musical News*, between November, 1903, and May, 1904.

At these competitions the umpires selected by Miss Hackett to adjudge on the various compositions sent in were Dr. Crotch, William Horsley, and R. J. S. Stevens. Crotch, in his lectures on "Music," traced its history as if analogous to the arts of painting and architecture. Other arts, he argued, reached a culminating point of excellence and then went into decadence. As a sequel, his students were advised to imitate the composition of the so-called "best period" of style. Sir John Stainer, lecturing before the Musical Association in 1889, observed: "I know no more sad example of the fallacy of the argument by analogy than this creed of Crotch—that music had seen its best days. We musicians are not yet called upon to retrace our steps, for our many-sided and wonderful art seems again and again to burst out afresh, and find new room for vigorous growth. Of course, imitation of the past in music is a necessary process of pupilage; but to look upon it as an end in itself is surely destructive to all progress and expression."

Crotch forgot that, from time to time, there is necessarily a total change in the whole fashion of music—ecclesiastical and secular—as in that of the other arts. If it were merely imitation and depended on models, there would be an end to all progress. In the composition of Church music intense feeling and pure inspiration must take the precedence of schoolboy imitation. Mere copyism—especially when pedantry is unduly indulged in—becomes the curse of art.

In a letter written by Dr. Crotch to Miss Hackett on 4 March, 1833, relative to some of the compositions he was then examining,

occurs this extraordinary, not to say ridiculous, passage :—

“The introduction of novelty, variety, contrast, expression, originality, etc., is the very cause of the decay so long apparent in our Church music.”

Such views would now be regarded as simply those of a madman. One of the manuscripts then just rejected by the grim old Oxford Professor, was S. S. Wesley’s anthem, “The Wilderness.” He expressed his dislike of the whole design of that immortal composition by drawing on the copy, in characteristic fashion, the portrait of a chorister boy with his face distorted with agony in the effort to reach the high A in the concluding verse, “And sorrow and sighing.”

Again, his brother umpire, R. J. S. Stevens, the Gresham Professor, a totally incompetent judge of Church music, remarked in a letter to the same lady, 30 November, 1833 : “One copy is written *so close* that I have had much trouble in understanding it. It is a clever thing, but not Cathedral music (‘The Wilderness’).” Posterity has verily reversed the judgment of these experts.

One has only to read Crotch’s *Lectures* to see how narrow were his views on the subject of Church music. As with music, so with the sister arts—painting, architecture, sculpture, and, we may add, literature. What, indeed, would they be without novelty, variety, contrast, or originality ?

Wesley never forgot his disappointment in the rejection of his “Wilderness” in 1833, and later on had his revenge. In the preface (recently reprinted in *The Musical Times*) to the original edition of his Service in E occurs this sarcastic footnote :—

“In London, a lady annually awards a gold medal, value £5, for the encouragement of the *true Church School*. This donation, which is called the Gresham Prize, has existed some years, and even now, it is believed, composition has not fallen into such perfect disrepute, but that some few, amongst the earliest beginners in musical composition, are observed to make their first essay, with a view towards publication, in this direction.”

In the *Musical World* of 22 and 29 July, 1836, will be found two lengthy articles on the “Gresham Prize” from the trenchant pen of Henry John Gauntlett, the then editor. They are highly deserving of perusal. Instead of slavishly imitating what Crotch, Horsley, and Stevens called the “true sublime style,” ending, as they averred, with the middle of the seventeenth century, Gauntlett pointed out that our then young and rising Church composers should have been encouraged to write in one of the following : (1) That adopted by Samuel Wesley, and carried out on the same principles that led to the changes effected by Gibbons, Purcell, Croft, Greene, Boyce, and Battishill ; (2) that employed by Attwood and Vincent Novello, who, like Wesley, recognized the principles laid down and practised by the great names just referred to, but who applied them in a more dramatic manner ; and (3) the style then as yet in its infancy, founded on a union of Purcell, Bach, and Beethoven, of which Samuel Sebastian Wesley may be said to have been the inventor. But they certainly were not recommended to try “the true sublime” style of which Crotch and Horsley were pre-eminently the corner-stones.

The four most prominent Church composers who flourished during the first eight-and-thirty years of the last century were John Clarke Whitfeld, John Stafford Smith, Samuel Wesley, and Thomas Attwood.

JOHN CLARKE, afterwards known as JOHN CLARKE WHITFELD, was born at Gloucester, 13 December, 1770. It is said that his early fondness for music induced him to resign a legacy from his grandmother to educate him "for any other profession." However, he managed to get to Oxford, and became a pupil of Dr. Philip Hayes, officiating as his deputy at New and Magdalen Colleges. Through the influence of the Earl of Powis he obtained, in 1789, the organistship of Ludlow, Shropshire. In 1793, after taking his degree of Bachelor in Music, he went over to Dublin as Master of the Choristers of the Cathedrals of Christ Church and S. Patrick. His stay in the Irish capital was but brief, for in the following year the organistship of Armagh Cathedral fell vacant by the death of Richard Langdon. He obtained this appointment, and during his stay did much towards raising the character of the musical services in the Cathedral of the Irish primatial See. In 1798 the Rebellion broke out, and, dreading "the wild Irish," he returned to his native country, settling at Cambridge, where, upon the death of Dr. Randall in March, 1799, he was elected to the organistships of the Colleges of Trinity and S. John's. He resided in Emmanuel Close, and also for some time in the neighbouring village of Chesterton, where a house was placed at his disposal by Dr. Lort Mansell, Master of Trinity and Bishop of Bristol.

In 1820 Clarke Whitfeld removed to Hereford on his appointment as organist of the Cathedral in succession to Aaron Upjohn Hayter. In 1821 he succeeded Dr. Charles Hague as Professor of Music in the University of Cambridge. Paralysis compelled his resignation of the Hereford organistship in 1832, and he retired to the village of Holmer, where he died on 22 February, 1836, aged sixty-five years. He was buried in the Bishop's Cloister of Hereford Cathedral, where there is a mural tablet to his memory.

John Clarke assumed the additional name of Whitfeld by sign manual in 1814, on inheriting considerable property from his maternal uncle, Henry Fotherly Whitfeld, of the Bury, Rickmansworth, Herts. This property, however, was nearly all absorbed in a lawsuit relating to the estate. His degree of Doctor in Music was conferred on him by Trinity College, Dublin, in 1795. In 1799 he took the degree of Doctor in Music at Cambridge, and in 1810 incorporated at Oxford.

Dr. Clarke Whitfeld was an excellent musician of the Hayes school, without discovering any very original genius. He thoroughly understood writing for the voices, and even now his verse parts for alto, tenor, and bass (invariably well constructed) are enjoyed by Cathedral singers.* He had likewise the gift of melody, and he evidently admired Handel.

An industrious composer, Dr. Clarke Whitfeld published at various times four volumes of his Cathedral music. The first, containing a Morning and Evening Service in F and six anthems, was

* The settings of the *Cantate* and *Deus* in his Services appear to be modelled on those of his contemporary, Sir John Stevenson.

published in 1800. The second, published in 1805, contained Evening Services in A major, A minor, E major, and E^b; a Communion and Evening Service in D;* a short Morning Service in F, composed for early prayers at seven o'clock in Trinity College, Cambridge; a short Evening Service in F, and twenty-four chants. The third comprised twelve anthems, including the famous "In Jewry is God known." And the fourth (published while the composer was organist of Hereford), the well-known Morning and Evening Service in E major, six anthems, and twenty-four chants. Many of these services and anthems have been issued in octavo form from Vincent Novello's re-edition of the four volumes, published in 1855. Two anthems were printed by Clarke Whitfeld singly—a setting of the 137th Psalm and "A Penitential Anthem for the Recovery of the King" (George III). As a writer of services he was as prolific as James Hawkins, Thomas Kelway, and Charles King. He left two complete services, in C major and E^b, in the manuscript books at Hereford. These were edited in 1863 by George Townshend Smith, organist (1843–77) of Hereford Cathedral. The MS. score of the latter was "Inscribed to his kind friends, the Custos and Vicars of the College, Hereford, by J. Clarke Whitfeld, May 19, 1826." The music library at Hereford also contains three unpublished Communion Services, in the keys of C, E^b, and F†

* The *Cantate* and *Deus* forming the Evening Service were composed on the celebration of the Peace in 1802.

† These three Communion Services were written to meet an emergency. At Hereford Cathedral on Sundays, at that time, Morning Prayer, as far as the third Collect, was sung at 8 a.m. by

(*Sanctus*, *Kyrie*, and *Credo*), set for two trebles and a bass, and an anthem (also unpublished), "Lord, let me know mine end."

Dr. Clarke Whitfeld was the composer of an oratorio, *The Crucifixion and the Resurrection*. This work was performed "with universal approbation" at the Hereford Triennial Music Meetings in 1822 and 1825, and excited additional interest from the publicity of the circumstance of its having been composed during the agonized feelings of the author for the loss of his eldest son, an amiable young man, midshipman on board H.M.S. York (Captain Mitford), who perished, with the whole crew, 24 December, 1808. Shortly before the composer's death it was published by Lonsdale, of Bond Street, at the expense of the Earl of Powis. A modern octavo edition has also appeared.

Clarke Whitfeld's secular vocal compositions were numerous. He published several sets of glees and two volumes of songs and other pieces, with original poetry by Lord Byron, Mrs. Joanna Baillie, James Hogg, etc. Various songs and glees from Sir Walter Scott's *Lay of the Last Minstrel*, *Marmion*, *The Lord of the Isles*, *Rokeby*, and *The Pirate*, such as "Fitz-Eustace," "Lochinvar," "The Last Words of Marmion," "The Coronach," "Is it the roar of

the full choir, consisting of the boys and the twelve minor canons. The latter were qualified singers, as those of S. Paul's were also bound to be. These minor canons, with the exception of one, a bass, all held livings in or near the city, and absented themselves from the eleven o'clock service, which consisted of the Litany, Holy Communion, and sermon, in order to serve their various parish churches. At the evening service the full choir assembled. It is hardly necessary to observe that such a system no longer obtains at Hereford.

Teviot's tide ? " etc., were long popular. The setting of these poems was the subject of an interesting correspondence between the composer and "the Great Unknown."*

Dr. Clarke Whitfeld accomplished much useful editing. In this way he published Handel's vocal works, the orchestral parts adapted for the first time to a keyed instrument, 6 vols. folio (1805-8); Locke's music in *Macbeth*; *The Beauties of Purcell*; Arne's *Artaxerxes*; Pergolesi's *Stabat Mater*; *Thirty Favourite Anthems, selected from the compositions of Croft, Greene, W. Hayes, Boyce, Kent, Nares, and others*, 2 vols. folio; and *A Selection of Single and Double Chants, with Kyrie Eleisons, Sanctuses, Ancient and Modern, in score, as performed in the principal Choirs in the United Kingdom*, 2 vols. oblong 4to.

With the exception of his three first volumes of Cathedral music, all Clarke Whitfeld's original compositions and edited works have an organ or pianoforte part condensed from the score in lieu of the old figured bass. By this means they were rendered additionally acceptable, and must be

* Sir Walter Scott always lamented his ignorance of music. As he tells us in his autobiography:—"It is only by long practice that I have acquired the power of selecting or distinguishing melodies; and although now few things delight or affect me more than a simple tune sung with feeling, yet I am sensible that even this pitch of musical taste has only been gained by attention and habit, and, as it were, by my feeling of the words being associated with the tune. I have, therefore, been usually unsuccessful in composing words to a tune, although my friend, Dr. Clarke, and other musical composers, have sometimes been able to make a happy union between their music and my poetry." His correspondence with Dr. Clarke Whitfeld will be found in the volume of *Annual Biography*, 1837.

reckoned as among the first to be so treated. They were long considered as pattern arrangements. A portrait of Dr. Clarke Whitfeld is in the Choristers' Song School at Hereford.

JOHN STAFFORD SMITH, who was also born at Gloucester, was the senior of Clarke Whitfeld by twenty years. His father, Martin Smith, was organist of Gloucester Cathedral from 1740 to 1782, and from him he received his earliest instructions. In 1761 he was placed in the choir of the Chapel Royal under Nares, who wrote several anthems to display his beautiful voice. He completed his studies in composition and organ-playing under Boyce. In 1784 he was appointed one of the Gentlemen of the Chapel Royal. On 22 February, 1785, he was admitted, "on probation," one of the lay vicars of Westminster, but was not formally installed until 18 April, 1786. In 1802 he succeeded Dr. Arnold as one of the organists of the Chapel Royal, his companion in office being Charles Knyvett. Three years later, on the resignation of Dr. Ayrton, he became Lutenist and Master of the Children. These two last posts he held until 1817, when he resigned in favour of William Hawes. He died, after some years of retirement, at Paradise Row, Chelsea, 21 September, 1836, and was buried in the churchyard of S. Luke's.

One of Stafford Smith's chapel boys was John Goss, who afterwards became the distinguished organist of S. Paul's. A daughter of Sir John Goss recently wrote: "In my childhood Stafford Smith lived in Paradise Row, Chelsea, and I remember our servants going to see him as he lay in his coffin,

when he was attired in full court dress, satin breeches, buckles, &c."

John Stafford Smith's principal publication, and the one by which he will doubtless be longest remembered, was the *Musica Antiqua—a Selection of Music of this and other Countries from the commencement of the 12th to the beginning of the 18th Century, comprising some of the earliest and most curious Motets, Madrigals, Anthems, Hymns, Songs, Lessons and Dance Tunes, some of which are now first published from MSS. and printed works of great rarity and value. The whole calculated to shew the original sources of the Melody and Harmony of this Country, and to exhibit the different styles and degrees of improvement of the several pieces.* 2 vols. folio, 1812.

The above lengthy title sufficiently describes this useful and interesting compilation. The selections are judicious, but suffer considerably from not having been arranged in strictly chronological order. The principal English composers from whose works the specimens were selected were Blow, Byrd, Child, Dowland, Gibbons, King Henry VIII, Pelham Humphreys, William Lawes, Locke, Daniel and Henry Purcell, and Tallis; while among the foreigners we find Certon, Clemens non Papa, Geminiani, Orlando di Lasso, Christobal Morales, Okegheim, and others of lesser note.

The materials for this work were furnished by the musical library which Stafford Smith* amassed

* Stafford Smith helped Sir John Hawkins in the compilation of his *History of Music*, by lending him valuable books and MSS., and by reducing some of the old music into modern notation.

during his lifetime, containing many works of great rarity and value. "By his will," says the late Mr. W. H. Husk, librarian of the Sacred Harmonic Society,

he bequeathed all his property to his only surviving daughter, Gertrude, and appointed her sole executrix. She proved the will Oct. 30th, 1836 (personality sworn under £12,000), and took possession of the property. A few years afterwards she became insane, and, in 1844, the Commissioner in Lunacy ordered that her property should be realized and the profits invested for her benefit. Through ignorance, or carelessness, the contents of her house (which included her father's valuable library, remarkably rich in ancient English musical MSS.), were entrusted for sale to an auctioneer, who, however well qualified he might have been to catalogue the furniture, was utterly incompetent to deal with the library. It was sold April 24th, 1844, such books as were described at all being catalogued from the titles on the backs and heaped together in lots, described as "fifty books, various," etc. The printed music was similarly dealt with; the MSS. were not even described as such, but were lumped in lots of twenties and thirties, and called so many volumes of music. Five hundred and seventy-eight volumes were so disposed of, and there were besides five lots each containing a quantity of music. The sale was at an out-of-the-way place in the Gray's Inn Road; Smith's name did not appear on the catalogue; nothing was done to attract the attention of the musical world, and two dealers who had obtained information of the sale purchased many of the lots at very low prices. These, after a time, were brought into the market, but it is to be feared the greater part of the MSS. are altogether lost.

In 1793 Stafford Smith published a folio volume, *Anthems composed for the Choir Service of the Church of England*. The dedication page of this collection runs thus :—

To the Most Reverend John Moore, D.D., Lord Archbishop of Canterbury, the annexed Anthems, intended to exhibit a closer analogy than usual, between the Accent of Speech and the Melody of Song, are inscribed with the truest gratitude and deference, by his obliged and obedient servant, John Stafford Smith.

The music of these anthems (twenty in number) is exceedingly beautiful, but the ruthless march of fashion has left them all behind and unregarded save one, "Come unto Me," which has been reprinted in more than one collection of modern part music. The composer was decidedly original in his choice of words, witness such titles as "Jesus seeing the multitudes" (a setting of the Beatitudes), "Horrible is the end of the unrighteous generation," "Rejoice not against me, O mine enemy," and "Thus saith the high and lofty One." By discarding the old alto and tenor clefs, and by adding a separate organ accompaniment, Stafford Smith took another bold step. A short full anthem (not contained in the above volume), a setting of the Collect for the Second Sunday after Epiphany, has recently been published from the original MS., dated 8 March, 1813, in the possession of the late Julian Marshall.

Stafford Smith's remaining publications for the Church were a setting of the hymn, "The spacious firmament on high," and (in 1811) *Twelve Chants composed for the Use of the Choirs of the Church of England*. This collection was dedicated to the Rev. W. Holmes, Sub-dean of the Chapel Royal, Minor Canon and Junior Cardinal of S. Paul's, and Vicar of Cripplegate.* Some of these chants are

* Sub-dean Holmes died 15 June, 1833. There is a mural tablet to his memory in the north aisle of S. Giles', Cripplegate.

formed by imitation and inversion. The double chant on the sixth and seventh pages of this now scarce collection is that in G major, without which no chant book can be considered as complete. The minor form, now so universally given, does not appear to have been suggested by the composer.

Two unpublished services in the keys of C and D major, by Stafford Smith, are extant at the Chapel Royal.

As a glee writer Stafford Smith had few equals in his day. He published five collections of his own at various times. Warren's celebrated collection contains 14 glees, 14 catches, 4 canons, 2 rounds, an ode, a madrigal, and a motett by him. Eight of these compositions gained the prize medal offered by the Glee Club between 1773 and 1780. A portrait of John Stafford Smith was engraved for *The Apollo, or Harmonist in Miniature*, a Selection of Ancient and Modern Catches, Glees, Canons, Epigrams, &c. This useful collection was published in eight volumes (pocket size) by T. Williams, 2 Strand, Charing Cross, about 1822. It contains Stafford Smith's finest glee, "Return, blest days."

SAMUEL WESLEY, who forms the subject of our next biographical sketch, may be characterized as one of the greatest musical geniuses that our country has ever produced. In the musical history of the nineteenth century the work of Samuel Wesley, and that of his no less gifted son, Samuel Sebastian, is of real importance. Both composers need not shun comparison with continental celebrities such as Spohr and Mendelssohn.

Samuel Wesley was born at Bristol 24 February,

1766. He was the son of the Rev. Charles Wesley (brother of the perhaps greater John), and afforded, as did his elder brother Charles, very early indications of musical genius. When barely four years of age he could play and extemporize freely on the organ, and when he was five had taught himself to read and write a print hand from his unremitting study of Handel's oratorio, *Samson*, which he had committed entirely to memory. He also learned by heart within a month the whole of Handel's overtures which were accessible to him, and before he was eight had composed and written out an oratorio, which he called *Ruth*. This he presented to Dr. Boyce, who acknowledged the compliment in the following terms: "Dr. Boyce presents his compliments and thanks to his very ingenious brother composer, Mr. Samuel Wesley, and is very much pleased and obliged by the possession of the oratorio of *Ruth*, which he shall preserve with the utmost care as the most curious product of his musical library."

Both boys gave private concerts at their father's residence in Chesterfield Street, Marylebone, which were attended by large and fashionable audiences. The Earl of Mornington was a constant attendant, and frequently joined his two young friends by playing on the violin, in which he excelled. This accomplished nobleman was so enraptured with the playing of Samuel that he ordered for him a Court suit of scarlet, in which he usually appeared at the concerts. The tailor's bill for making that suit is extant, and is endorsed at the back by Mrs. Wesley—"Sammy's scarlet suit, paid for by money given him by the Earl of Mornington." The Earl had

the young performer's portrait painted, at the age of eight years, standing by his organ, and likewise had it finely engraved on steel. John Wesley attended one of these concerts, 25 February, 1781.

Before he had attained his majority Samuel Wesley had become a fine classical scholar, a first-rate performer on the organ, piano, and harpsichord, and certainly the most brilliant extempore player in England. Unfortunately, however, his prospects were clouded by a sad accident which befell him in 1787. Returning home one evening from a visit to an intimate friend (one of the oldest members of the Madrigal Society), in passing through Snow Hill he fell into a deep excavation which had been prepared for the erection of some new building. There he lay insensible until daylight disclosed his situation and he was conveyed home. His head had received a most serious injury, and his medical attendant wished to perform the operation known as trepanning, but Wesley, with the obstinacy which characterized him throughout life, refused to consent to this, and the wound was allowed to heal. This he ever afterwards regretted, for it is supposed that in consequence of some portion of the skull adhering to and pressing on the brain those periodical attacks of high nervous irritability originated which subsequently darkened his career.

For several years immediately following this mishap he remained in a low, desponding state, refusing to cultivate his genius for music. On his recovery he joined Benjamin Jacob, organist to the Rev. Rowland Hill at Surrey Chapel, in introducing to English audiences the great organ works of his idol, John Sebastian Bach. A series of letters relative to

the above passed between the two musicians, and those of Wesley, which had been preserved, were published in 1875 by his daughter, Miss Eliza Wesley, for many years organist of the Church of S. Margaret Pattens, Rood Lane. These letters overflow with that dry wit and pungent sarcasm for which Wesley was so remarkable. Writing to his mother at the height of his Bach enthusiasm. (12 January, 1810), Wesley says :—

Remember me to my brother [Charles], and tell him that if he is minded to go to S. Paul's on Sunday next to the afternoon service, he will hear that fugue in three movements, in three flats,* which he assisted me in playing the other evening, and which he was so delighted with—upon that noble organ, with the double bass, which makes a magnificent effect. The service begins at a quarter after three.

In 1815, when on a journey to Norwich for the purpose of conducting an oratorio at the musical festival, Wesley had another attack of his malady, and for several years more he retired from public life, “endeavouring,” as one of his biographers informs us, “to find relief in constant attendance upon Divine Service, and living with the austerity of a hermit.”

In 1823 he recovered, and in the following year was elected organist of Camden Town Chapel, now the Parish Church of S. Stephen—one of the Grecian trio erected in London by the architect brothers Inwood, the two others being S. Pancras, Euston Road, and S. Peter, Regent Square. The organ in the Camden Town Church was built by Gray from Wesley's design.

Early in 1837 Wesley had another relapse, but by

[* This is, of course, the fugue known as “S. Anne's.”]

the August of that year he partially recovered his health and spirits. It soon became evident, however, that his constitution was undergoing a great change. About three weeks before his death he rallied, and was present at an organ performance by Mendelssohn at Christ Church, Newgate Street, speaking of the "wonderful mind" of that composer in the terms of the strongest eulogy. He died at King's Row, Pentonville, on 11 October, and was interred on the 17th in the grave of his father in the churchyard of Old S. Marylebone. The choir of Westminster Abbey, under the direction of their organist, James Turle, sang the burial service of Croft and Purcell, the Rev. Charles Wesley, of the Chapel Royal, S. James, the eldest son of the composer, officiating.

Samuel Wesley was always regarded with particular solicitude by his uncle, John, who, writing in reference to his supposed conversion to the Roman Catholic religion, observed: "He may, indeed, roll a few years in purging fires, but he will surely go to Heaven at last." Our composer disclaimed ever having been a convert to Romanism, observing that, although the Gregorian music had enticed him to their chapels, the tenets of the Romanists never obtained any influence over his mind. He was wont to relate that his father, the Rev. Charles Wesley, when dying, called him to his bedside and addressed him as follows: "*Omnia vanitas et vexatio spiritus, præter amare Deum et Illi soli servire*"; and, blessing him, he added: "Sam, we shall meet in Heaven." These words made a great impression on Wesley, and they form the subject of one of his motetts.

Wesley used to say that one of the greatest treats he ever had in music was in accompanying the Gregorian Requiem on the organ at a Catholic chapel. It was sung in *canto fermo* by about fifty priests, and he supplied the harmonies extempore.

Before he was twenty years of age Wesley wrote a Mass for the chapel of the unfortunate Pope Pius VI. The published copy bears this dedication:—

“Beatissimo Patri nostro Pio Sexto hæc Missa humilitate maximâ dicatur (primitiæ Ecclesiæ), suo indignissimo filio et obsequentissimo servo, Samuel Wesley.”*

It is dated 1 September, 1784, and at the end of the Mass are the words “Soli Deo Gloria.” On the title-page is the monogram I.H.S., with the three nails “in pile,” surrounded by a glory—the usual badge of the Society of Jesus. It was printed by J. Whatman and J. Buttanshaw. For this Mass Wesley received the thanks of the Pope in a Latin letter, sent through his Vicar Apostolic in London, Dr. Talbot, 1785.

Some years after this Wesley made what he considered his *amende honorable* to the Church of England in the composition of a masterly setting of the Morning and Evening Service in F. This was published in the year 1824, “respectfully dedicated to all choirs.” As mentioned in an earlier portion of this chapter, only one Cathedral could be found to subscribe to this service. Eventually the plates were melted down by the publisher, J. Balls, of 408 Oxford Street, to be restamped with a set of quadrilles! The service was afterwards reprinted by Vincent Novello in his *Cathedral*

* Wesley's Latin is somewhat shaky.

Choir Book, and a new edition has since been issued by Sir George Martin.

Wesley was evidently more at home in his compositions for the Roman than in those for the Anglican service. From time to time he produced some splendid motetts, monuments of his skill in counterpoint, such as *In exitu Israel* (double chorus and organ) in B^b; *Dixit Dominus*; *Ecce Panis* (4 voices) in D minor; *Tu es Sacerdos* (6 voices) in D major, 1827; "Carmen Funebre," *Omnia vanitas* (5 voices) in E major; *Exultate Deo* (5 voices); *Levate capita* (2 altos, tenor, and bass) in B^b; and *Hosanna in Excelsis*. Other Latin pieces by Wesley made their appearance in Vincent Novello's well-known collection of Sacred Music—Masses, Motetts for the Offertory, etc.—originally published in 1811, and dedicated to the Rev. Victor Fryer,* the officiant at the Portuguese Embassy Chapel, South Street, Grosvenor Square, where, from 1797 to 1822, Novello was organist.

For the English Church service Wesley wrote the anthems, "I said, I will take heed to my ways" (published in Page's *Harmonia Sacra*), "Thou, O God, art praised in Sion" (written for Alfred Pettet's *Original Sacred Music*, 1826), and "All go to one place" (*In Memoriam* his brother, Charles Wesley).

An Evening Service in G (*Magnificat* and *Nunc Dimittis*) was published, from the original MS., in the *Anglican Choir Series*, 1897. This is for four voices, and as the organ part is in several places independent of the voices, the composition may be

* The Rev. Victor Fryer died 6 September, 1844.

regarded as in advance of its time. A setting of the Litany, after the manner of those by Loosemore, Wanless, and others (composed 20 November, 1806), has been printed in the late Frederick Archer's series, *Choir and Home*.

Wesley thus refers to this Litany in the letter to his brother Charles already quoted (page 320) :—

Now to the business of the Litany. Little Master Tommy [Attwood, then organist of S. Paul's], although he has been ten years, at least, the doughty organist of Paul's Church, yet it seems has never studied those parts of the Church Service called Rubrics, one of which directs that the Litany is to be read or sung on all Sundays, Wednesdays, and Fridays throughout the year. Christmas Day, you may remember, happened on a Thursday; therefore the consequence was that no Litany was to be had for love or money, the latter of which I could not offer, and the former, among musicians and Church dignitaries, I was not fool enough to expect. However, to do justice to the Sub-dean [Dr. Weldon Champneys, also Succentor], and honour to myself, all under one, I must observe that he wrote me a very handsome excuse for his disappointment, and a panegyric upon the composition, which it seems he had heard in private, and added his testimony of approbation concerning the manner in which it was produced. Attwood has since been anxious to have it sung on any Sunday I may appoint. I show him my indifference upon this head, by leaving it from time to time without fixing any day. But he means very well, though occasionally a marplot, and one can never be thoroughly angry with an honest blunderer. All I regretted was the disappointment of some people who I knew went to church on purpose. It only remains now with me to perform the said article, together with your *Sanctus*, when most convenient to myself.

A year later (December, 1808) he again writes :—

Perhaps you, or some of your friends, will like to hear my *Te Deum*, *Jubilate*, and Litany, at S. Paul's, on Christmas Day. They always keep this service of mine for high days and holidays; therefore there is hardly any other opportunity of hearing it but upon the four great festivals. The prayers begin at a quarter before 10 in the morning.

The *Te Deum* and *Jubilate* mentioned by Wesley were probably those from his Service in F, not then printed.

Several of S. Wesley's Latin pieces have been republished with English translations. He left many motetts, antiphons, masses, and anthems in MS., but in all, published or unpublished, we may see a head turned towards the highest designs in ecclesiastical music.

As an extempore performer on the organ and pianoforte, Wesley, when at the zenith of his powers, surpassed in fire and originality, as well as in profound fugal skill, any continental musician who was admired in this faculty during the first half of the last century. It was after listening to Wesley, and with reference to him, that an excellent musician observed: "Well—of all music—the extempore kind, *when it is good*, is certainly the best." In its effect on the hearer it is extremely powerful, commingling wonder and pleasure. We are held in suspense and admiration at the mysterious source of our enjoyment, and in considering the endless varieties of combination which the human faculties present.

Skilful as Samuel Wesley was on the organ, almost beyond credibility, yet his violin playing was also excellent. An amateur friend, happening one day to find him thus employed, inquired how

long he had played that morning. He replied : "Three or four hours, which Giardini had found necessary." On the organ traces of Bach's style were more discernible than that of any other master ; on the harpsichord, of Scarlatti. Frequently, however, as stated above, his voluntaries were original, *con spirito, con amore*. He had the art of fully possessing himself of the peculiarities of any composer after he had once listened to him ; and astonished auditors continually heard him play, extemporaneously, lessons which might have been those of Pinto, Abel, Schobert, and Bach. Sebastian Bach, indeed, he almost venerated.

Samuel Wesley published much for the organ. In Novello's *Select Organ Pieces* there were given, *inter alia*, three of his finest fugues—those in B^b, D, and E^b—with an arrangement of *Sicut erat*, the final chorus from his motett, *Dixit Dominus*. Many of his shorter pieces were printed in Novello's *Melodies for the Soft Stops*. A "Grand Duet," published by Lonsdale, was perhaps one of the finest compositions for the organ then written since the time of Bach. Recently Mr. John E. West has arranged the following pieces with his usual judgment and good taste : Prelude and Fugue in A ; Voluntary in C ; and three short pieces : (1) Prelude, (2) Air, (3) Gavotte.

Edward Holmes, the pupil of Vincent Novello, who knew Wesley well, gave, in 1851, these impressions of his playing :—

My opportunities of hearing Wesley on the organ were not frequent, but one musical holiday, to which Mr. Novello introduced me, is still fresh in my memory. Our day of music was to begin at noon, in the German

church at the Savoy, where there is an old-fashioned beautiful organ by Snetzler. Of all the London organs this was one of the most favourite instruments of Wesley; and he seemed to have looked forward to this day in high good humour, for in his invitation to his friend Novello, he begged him not to "stuff his pockets *too full* of the works of Rossini." . . . The party in the church was only four, and the music, which consisted entirely of Bach's fugues, was played in the easy and effective form of duets. Wesley kept almost entirely at his seat at the bass, and played with every one in turn, giving to each, as he came, the choice of his own fugue. When all was over, Wesley had to play extempore—and he treated the organ in a manner, which, to a young man who had never heard any of Bach's trios, appeared extraordinarily new and difficult. He began with a soft air, and then, with his right hand on the swell, his left on the diapasons of the great organ, and his feet sliding over the pedals, he made it the subject of a trio, of which the parts for the two hands continually crossing or involved together, produced a very beautiful effect. A more difficult mode of improvisation cannot be imagined; it discovered the most profound head and the most refined taste.

Apropos of those old musical holidays, I cannot forget how Mr. Novello, a man of high enthusiasm and taste in his art, used to encourage them as soon as he got free from the toils of teaching. The old collegiate church of S. Katherine's by the Tower, was another of our favourite haunts. The organ by Green possessed diapasons of the most silvery tone, and the ample interior of the magnificent old church gave them just sufficient vibration—not too much. Our pleasure in that beautiful organ, with its magnificent unequalled swell, was so great, that even the snow and the "icy fang" of winter were unable to keep us from our musical devotions at S. Katherine's, where we had the great church to ourselves. Buttoned up, and lugging a great music book, we used to leave the merchants and bill-brokers on 'Change to their accounts with great satisfaction and pursue our other-world business. We did not

consult the "Price Current" for the rate of bellows-blowing, and had no fear that our transactions in wind would affect the state of the market. We just stopped in the city a little while, merely to pity the poor men who were so idling their precious time, and who did not understand fugues.

We gain a side-light on Wesley from *Music and Friends*,* the chatty and agreeable, though it is to be feared in many respects inaccurate, Recollections of William Gardiner, a former well-known amateur of Leicester. The subjoined extract is interesting as showing how a Sunday in London might be spent by a lover of Church music in the early "thirties" of the last century :—

On Whit-Sunday we repaired to Westminster Abbey, to hear the responses of Tallis, always performed on this day. They are grand specimens of the simple evolutions of harmony in the time of Henry VIII, and give us an exalted idea of the genius of his chief musician. In the course of the service we had some pieces from Orlando Gibbons [probably the *Te Deum* and *Benedictus* in F], a style more melodious than the preceding age, yet far from the perfection of the present day; for, though melody is the result of harmony, it has not developed till within the last fifty years. The service was admirably played on the organ, by Mr. Turle, with a gigantic hand, grasping as many notes as he had fingers, added to the double diapasons played by his feet. When the music had terminated, we drove to the Bavarian Chapel in Warwick Street, and, by the aid of eighteen pence each, obtained an uncomfortable seat. Here the masses of Haydn and Mozart are as well executed as a mere accompaniment of the organ will permit: it is only in the cathedrals abroad that you can have these divine compositions properly performed. In addition to the organ there is a complete orchestra of all

* 3 vols. 8vo, 1838-53.

the instruments, without which the sublimities of these works cannot be shewn. I am informed that the posthumous mass of Beethoven is attempted by the Bavarian choir. This must suffer in a greater degree, inasmuch as the accompaniments are of a more elaborate kind. So inadequate is the organ to express what the divine author intended, that he has written a separate part for that instrument, in which he employs its peculiar powers with an effect entirely new. The service being concluded, we drove to the Chapel Royal, and, by a back staircase that winds through one of the turrets in that ancient pile, we arrived at a secret door, and, gently tapping, were let into the organ-loft, where Sir George Smart was presiding. This is a gallery jutting a little way into the Chapel, from which you have a complete view of the Royal family. In this snug apartment I have met the most distinguished musicians and amateurs of the age: Sir John Rogers, President of the Madrigal Society, to which he contributes many of his own compositions; General Sir Andrew Barnard, equerry to the three last monarchs, as eminent in his taste for music, as his science in arms and bravery in the field. The Earl of Wilton was playing an elaborate fugue upon the organ, and I asked Sir George if he was as clever at that as he was at *fugueing* after a fox in Leicestershire, in which diversion he is pre-eminent, and considered one of the foremost in the field. The anthem was "*Ascribe unto the Lord*," by Travers, a composition not much known. . . .

We drove leisurely to S. Paul's, and were in time for the afternoon service. The organ has lately received an addition of pedal pipes of the largest size, descending an octave below the original notes. These, under the gigantic tread of Cooper,* have conferred a grandeur upon the instrument never surpassed. Fortunately, the anthem was one of all others I wished to hear, that celebrated production

[* Assistant organist to Attwood, and afterwards to Goss. He died in 1843. The pedal pipes had been added by Bishop, the organ-builder, in 1826.]

of Dr. Blow, "*I was in the Spirit on the Lord's day.*" The ideas of this piece are of an elevated nature, but unequally written. Were it recast, and developed by modern instrumentation it would rank as an imposing composition. . . .

After service at S. Paul's Mr. Attwood and Mr. Cooper, the organists, met Mr. Samuel Wesley at the London Coffee House [on Ludgate Hill] for dinner. The conversation, at my instance, turned chiefly upon music; but to Wesley any other subject seemed more agreeable. I fell into his humour, and he told me many curious anecdotes of his uncle John, the celebrated founder of the Methodists. In the midst of our port and claret he called for a pen and ink, and wrote, from recollection, the following verses, composed by his uncle upon the death of Whitfeld, which, he said, had never been published. [Here follow the now, of course, well-known stanzas, "Servant of God, well done!"]

The divine, he observed, was not the only celebrated man the family had produced. There was his cousin the soldier, Sir Arthur Wesley, or Wellesley, as they now had chosen to call themselves, for what reason he did not know, but it was within his recollection that they altered the spelling of the name. . . . After dinner it was proposed that we should accompany Mr. Cooper to the evening service at S. Sepulchre's, where there is a fine organ. It was suggested that, if I were to ask Mr. Wesley to play at the conclusion of the service, he probably would. I said the request would come better from the King's organist than myself, but, as a stranger, it was urged that I was more likely to succeed. As we walked together I said, "Mr. Wesley, these gentlemen wish me to ask you to touch the organ at the conclusion of the service; you may be a fine organist, that I know nothing about, but I am contented with you as a philosopher and man of letters, in whose company I have spent a pleasant day." I saw, by a cunning leer at the corner of his eye, that I had pleased him by the remark, and the moment the service was over, he sat down, and began a noble fugue in the key of C# major. It was wonderful with

what skill and dexterity he conducted it through the most eccentric harmonies. This extempore playing was his forte, in which he had no rival.*

It is impossible within the limits of these pages to do ample justice to the life and labours of this, in many ways, extraordinary personage. The reader is referred to the admirable biography—authoritative and exhaustive—contributed to the *Musical Times*, August and December, 1902, by Mr. F. G. Edwards, who has made the Wesley family and their works one of his special studies. Indeed, he may almost be said to have had the last word on the subject.

Two portraits of Samuel Wesley are extant, and show him to have been both a pretty boy and a handsome man. The former portrait was painted, as already mentioned, at the expense of his patron, Lord Mornington, by John Russell, R.A., and the latter by John Jackson, R.A. A pencil-drawing, preserved in the British Museum, shows the celebrated organist in later life. In face and figure he was the counterpart of his grandfather, the Rev. Samuel Wesley, A.M., Rector of Epworth.

Samuel Wesley's elder brother, Charles, exhibited as a boy the same extraordinary musical genius. His father, the Rev. Charles Wesley, contributed an account of the early years of both to the Hon. Daines Barrington's *Literary and Philosophical Miscellanies* (1781). Charles was born at Bristol 11 December, 1757, and at two years and three-quarters

* Gardiner is loose in his chronology throughout his book, *Music and Friends*. The year of this musical Sunday in London may, however, be approximately placed at 1832.

old had a strong inclination to music. He then surprised his father by playing a tune on the harpsichord, readily and in just time. Whatever tune it was, he always put a true bass to it. He received his earliest instructions from Broderip, Rooke, and Rogers, all Bristol organists; but his father always saw the importance, if he was to be a musician, of placing him under the best master that could be got, and also one that was an admirer of Handel, Charles preferring him to all the world, as his brother afterwards did Bach. As a result, he was placed under Boyce for composition, and Joseph Kelway for organ-playing. When eighteen years of age we learn, from some recollections in Charles Wesley's handwriting, that he was summoned to play before King George III at Buckingham House. He says :—

I was full dressed, and went in a chair. When going through S. James's Park my heart went pit-a-pat, thinking I was going to the King. On my entrance his Majesty said to me, "How your master, Kelway, spoke of you! Here is an organ, and a harpsichord, which will you begin on?" I went to the organ; the King said, "Well judged." His Majesty could not bear a pianoforte. The King called for any pieces he chose, and was surprised I had them in my memory. His Majesty ordered the Queen's page to bring Dr. Boyce's Cathedral music, which he asked me to perform. The Duke of Mecklenburg, the Queen's brother, arrived, and said to the King, "Vat is dat?" "What, what?" said the King. "Do you not know? Any schoolboy could inform you. It is 'Lord, have mercy upon us,' the response to the Commandments!" I found his Majesty partial to a response by Dr. Child, who was organist of the Chapel Royal in the reign of Charles I.*

* [In all probability that in the "sharp service" in D, which, as previously narrated, was the favourite service of Charles I.]

Thenceforward Charles Wesley was constantly summoned to play before the King both in London and at Windsor, when the music selected was chiefly Handel's. The King always showed him marked attention and kindness. The organist's place at S. Paul's and Westminster Abbey being vacant during these visits, Wesley was a candidate, but was not successful. At S. Paul's, when he sent in his name, the clergy were rude to him, remarking, "We want no Wesleys here." The King heard of the circumstance. On Wesley's next visit to Windsor he carried with him a memorial to the King on the subject, which he placed in the King's own hand. On reading it, the King went up with it to the Queen, saying, "They will not give him anything, because his name is Wesley." As a *solatium* the King presented Wesley with £100, and his design was to grant him the pension of £200 *per annum* which his former master, Joseph Kelway, had enjoyed. The return of the King's illness prevented that design being carried out; but the Prince Regent, afterwards George IV, continued to distinguish the favourite musician of his afflicted father, appointing him his own organist in ordinary, and musical preceptor to his daughter, Princess Charlotte.

For many years Charles Wesley was organist of S. Marylebone, first at the old, and afterwards at the new, church. He died at 20 Edgeware Road, 23 May, 1834, aged seventy-seven, and was buried in the same grave with his parents in Old Marylebone Churchyard. He left his younger brother, Samuel, the only survivor of eight children. "The ruling passion" was so strong on his death-bed that

he was continually humming Handel's music, and, fancying he had his favourite harpsichord before him, working his feeble fingers on the bed-clothes as though he were playing on the instrument, and that within two days of his death.

Charles Wesley's compositions consisted of services, anthems, duets for the organ, odes, organ concertos, quartetts, overtures, etc. His anthem, "My soul hath patiently tarried,"* was published in the second volume of Page's *Harmonia Sacra*; and another, "O worship the Lord," is in Weekes' *Collegiate Series*. A duet, "Lord, remember David," very Handelian in character, was printed in Hackett's *National Psalmist* (1842), and psalm tunes by him are to be found in various old-fashioned collections.

It is said that Charles Wesley had such a passionate love for the organ and harpsichord that he would play from eight in the morning till eight in the evening, if not disturbed by duties or visitors, and the only food he required was a few biscuits and a glass of water. The Rev. Thomas Jackson,† a prominent Wesleyan minister, summed up his character in the following brief sentence: "In music he was an angel; in everything else, a child."

Like both his parents [writes one of his biographers], Charles Wesley scarcely knew what pain and suffering were, so far as they arose from physical disease. He had his health and his faculties preserved to him to the end of life. After the death of his sister he had no one to act as

* This anthem was composed in 1782 for the Rev. Benjamin Mence, one of the minor canons of S. Paul's, a fine tenor singer.

† Father of the Rev. Thomas Jackson, for many years the well-known Rector of Stoke Newington and Prebendary of S. Paul's.

guardian to him and his property. He lived in hired lodgings at No. 20, Edgeware Road, with two maiden ladies, who must have found him a most profitable inmate. He himself had no knowledge of the value of money, and the garments in which he was clothed were chiefly such as he had worn for very many years. One peculiarity in the Wesley family seems to have run through the entire race of them: whatever they had, either in food or clothing, it must be the best of its kind. When his resources became very limited, he was clothed in garments which indicated a fashion of forty years previously; hence the remark of one of his real friends after a visit, "He appeared in the genteel poverty of a past generation."*

Charles Wesley was one of the early supporters of the Concerts of Ancient Music, and he continued to aid them in every way he could to the end of his life. He was one of the Free Members, a privilege accorded in acknowledgment of services rendered. About 1820, and for some years afterwards, his nephew, Samuel Sebastian Wesley, was in the choir of these concerts as one of the choristers of the Chapel Royal under William Hawes. S. S. Wesley remembered his uncle attending the rehearsals, held at the Hanover Square Rooms. Only a few persons were present on these occasions, but Charles Wesley, on winter evenings, was generally there, wearing a white powdered wig and dressed in a large blue overcoat with large cape attached, an antique dress which attracted the attention of the choir. That overcoat he had worn for thirty years, and his father, the Rev. Charles Wesley, had worn it before him. In the winter of 1822 the coat was stolen from his residence, and the owner always felt he had lost a real friend.

* *Memorials of the Wesley Family* (1876), p. 467.

It may be added that Dr. Johnson had a high regard for Charles Wesley, and he sent him and his mother a special invitation one day to dine with him to meet his uncle, John Wesley, and his aunt, Mrs. Hall, at his house in Bolt Court. The Doctor's note of invitation is still preserved.

Charles Wesley remembered Dr. Johnson calling at his father's and introducing himself in these words : " I understand, sir, your boys are skilled in music ; pray let me hear them." As soon as they began the Doctor took up a book which lay on the window-seat, and was soon absorbed in reading and rolling. As soon as the noise ceased, waking as if from a trance, the Doctor said : " Young gentlemen, I am much obliged to you," and walked away.

At the opening of the last century the organist of S. Paul's Cathedral and composer to the Chapel Royal was THOMAS ATTWOOD, who must always be regarded as one of the first to emancipate Cathedral music from the somewhat stereotyped form which, up to his time, seems to have been considered alone appropriate to it. Indeed, as we shall hereafter see, Attwood, by continental study, succeeded in clothing the somewhat dry bones of ecclesiastical music with something that made it more pleasant, without any detriment to the reverence and dignity which the Church of England requires in her services. In this way he was a bold pioneer, who fearlessly opened a new path in Art.

Thomas Attwood was born on 23 November, 1765, and baptized in the church of S. Martin-in-the-Fields. His father, Thomas Attwood, was an under-page to King George III and a viola and



JOHN STAFFORD SMITH.
(See page 377.)



THOMAS ATTWOOD.



WILLIAM HAWES.
From a miniature painted in 1815.
(See page 425.)



WILLIAM CROTCH, Mus.D., Oxon.
(See page 444.)

trumpet player in the Royal band. He seems to have been a Methodist. Charles Wesley, in his manuscript journal previously quoted, says : " Mr. Attwood, an under-page, was a Methodist, and used to put my uncle's and father's writings in the King's closet, at which he was greatly pleased. The King once said to me, ' Your uncle John, your good father, and others have done more good to the Church than any of the prelates of the present day.' This same page, Attwood, informed me that the King had everywhere erased from his Prayer Book the word ' majesty,' applied to himself, and substituted ' unworthy me,' a genuine instance of the pious humility which characterized the public devotions of this good King."

Young Thomas was " a remarkably pretty boy," and having a sweet voice, no difficulty was experienced in getting him admitted as one of the Children of the Chapel Royal, where he had for his masters James Nares and his successor, Edmund Ayrton. It was the custom with the sons of George III to associate with the most eminent musicians of their time, not merely as auditors, but as performers, and thus young Attwood was thrown into the society of George IV when Prince of Wales. The Prince noticed his enthusiasm and his proficiency while performing at a concert at Carlton House. Further inquiries led him to resolve to give Attwood the advantage of foreign musical culture, and he proposed to send him to Italy to study under the celebrated masters of that country—an offer gladly accepted, and for this purpose, as in the case of Charles II and Pelham Humphreys, his Royal Highness assigned him a sum from his private purse.

In 1783 he accordingly went to Naples, where he remained two years, receiving some instruction from Fillipo Cinque, and much of a more valuable kind from Gaetano Latilla, a composer of eminence in his day. Perceiving, however, the decline of the Italian school, and foreseeing the ascendancy of that of Germany, he proceeded to Vienna, and immediately became a pupil of Mozart, with whom he soon formed a close intimacy, and learnt from him not only the general principles of modern composition, but also those secrets of his art which seldom are or can be imparted, but at the favouring opportunities which daily intercourse and friendly conversation afford. Michael Kelly, in his *Reminiscences*, says that Attwood was Mozart's favourite scholar, and that the illustrious composer spoke of his pupil in the following terms: "Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety. I feel much pleasure in telling you that he partakes more of my style than any scholar I ever had, and I predict that he will prove a sound musician." Many exercises in harmony and counterpoint which Mozart corrected are preserved, having been presented by Attwood to his pupil, Sir John Goss. Mozart's notes, written on the margins of the music paper, are interesting and amusing; and many of Attwood's notes show that Mozart enjoyed a game at billiards and a cup of coffee quite as much as he did the noble art of teaching counterpoint.

It was during Attwood's residence at Vienna that Mozart's *Le Nozze de Figaro* was produced. Attwood was on the eve of departing for England, and he remained at Vienna for the purpose of witnessing

his master's triumph. Attwood was in the orchestra, at Mozart's elbow, when the opera was first performed, and he had the pleasure of seeing two of the characters supported by natives of his own country—Signora Storace and Michael Kelly.

On his return to England in 1787 Attwood acted as assistant organist to C. F. Reinhold at S. George the Martyr, Queen Square, and about the same time began to be much engaged in dramatic composition. Between 1792 and 1807 he produced the incidental music for twenty pieces, among them being "The Prisoner," "Carnarvon Castle," "The Adopted Child," "S. David's Day," and "The Curfew." The excellency of the music of these operettas has never been questioned, and some of them kept the stage for a considerable period; but Attwood never made any marked success, on the whole, for the state of the lyric drama at that period was such as to preclude the possibility of any attempts towards establishing a grand national opera.

In 1792 Attwood was appointed musical instructor to the Duchess of York, and three years later to the Princess Charlotte of Wales. He was also one of the chamber musicians and "Pages of the Presence" in the household of the Prince of Wales. When the differences at Carlton House began to assume a serious form he was continually placed in situations of a very trying kind, calling on him for the exercise of that sound discretion which never deserted him from the earliest to the latest period of his life.

In February, 1796, the organistship of S. Paul's Cathedral fell vacant by the death of John Jones, who had held it since that of Dr. Greene in 1755,

and on 21 March Attwood was appointed to the post by the Dean and Chapter. On the death of Dr. Dupuis, in July following, he was made composer to the Chapel Royal, on which occasion the Bishop of London, Dr. Porteus (*ex officio* Dean of the Chapel), separated the place of composer from that of organist, and Attwood did not hold the latter until the death of John Stafford Smith in 1836. His initial composition at the Chapel Royal was his still admired Morning and Evening Service in F.* In the following year he produced his anthem, "Teach me, O Lord." This was soon afterwards inserted by John Page in his *Harmonia Sacra*. As organist of S. Paul's, he presided at the instrument at the state funeral of Lord Nelson on 9 January, 1806, composing for the occasion a Dirge in D minor. In 1814 he wrote three anthems, all of them fine specimens of counterpoint—"Grant, we beseech Thee," "O Lord, we beseech Thee," and "O God, who by the leading of a star," the last-named for use at the service held at the Chapel Royal on the Feast of the Epiphany, when the symbolical offerings of gold, frankincense, and myrrh were made by the Sovereign.

In September, 1817, he wrote his verse anthem, "Teach me Thy way," containing a fine bass solo in B minor. In the same year he composed, for the

* The Evening Service was first printed by John Page in the book of music compiled by him for use at the funeral of Lord Nelson in 1806. In 1844 the service was published in its entirety, when it formed No. 8 of a collection then in course of edition by John Goss and James Turle. In 1851 it was included by Professor Walmisley in his collection of Attwood's *Cathedral Music*. These two copies vary from each other in some places. Novello's modern octavo edition follows the reading of Goss and Turle.

Chapel Royal, a setting of the *Sanctus* and *Kyrie* in F. This was published by J. Power, of 34 Strand. Later on he produced his expressive anthem, "Turn Thee again, O Lord, at the last," for the special service held at S. Paul's on Wednesday, 17 November, being the day of the interment at Windsor of the lamented Princess Charlotte. This was subsequently printed by Welsh and Hawes at the Royal Harmonic Institution, Regent Street. The Princess was exceedingly fond of Attwood's compositions, so much so, indeed, that she frequently carried them about with her. Being on a visit to her tutor, Dr. Fisher, Bishop of Salisbury, on New Year's Day, 1816, she presented to Mr. A. T. Corfe, then organist of the Cathedral, a very beautiful MS. setting of the *Sanctus* and *Kyrie* in E, by Attwood. These movements were also published by Welsh and Hawes, and reprinted in 1861 by Mr. J. E. Richardson, then assistant to Mr. A. T. Corfe, and afterwards (1863) his successor, in a collection of such pieces compiled by him.

For the Coronation of George IV, on 19 July, 1821, Attwood was required officially to compose an anthem, and he produced his clever and effective composition, "I was glad." This restored him to the notice of his early patron, who seemed for some years to have lost sight of him. The King, however, made amends for the neglect shown by him as Prince Regent; he saw his first protégé frequently, and appointed him organist at his new private chapel in the Pavilion at Brighton, consecrated on 1 January, 1822. The anthem, "I was glad," was published in full score. An alternative anthem, "Let Thy hand be strengthened,"

written for the same coronation, remains in manuscript.

In May, 1821, Attwood took a villa on Beulah Hill, Norwood, where he resided until December, 1834, when he removed to 17 Cheyne Walk, Chelsea. His neighbour at No. 3 was his pupil and afterwards successor at S. Paul's, John Goss.

In 1823 Attwood composed and published an anthem, "My soul truly waiteth."* This has a charming treble solo; indeed, Attwood seems almost exclusively to have favoured this class of voice in his solos. A setting of the Morning and Evening Service in A was Attwood's principal Church composition in 1825. In January, 1827, he wrote an anthem, "Withdraw not Thou Thy mercy," with another expressive treble solo between the four-voiced opening and concluding movements.

For the coronation of King William IV and Queen Adelaide in Westminster Abbey on 8 September, 1831, Attwood wrote his anthem, "O Lord, grant the King a long life." This was published by J. Alfred Novello in full score.

Between 1830 and 1833 he contributed six double chants and a setting, in G \sharp major, of the *Sanctus* and *Kyrie Eleison* to a collection then appearing in periodical numbers under the editorship of William Hawes, of the Chapel Royal and S. Paul's. To this period also belongs a very beautiful solo anthem, "Bow down Thine ear," written expressly for the voice of Miss Clara Novello. This composition has recently been introduced at S. Paul's. Following the example of Thomas Weelkes and Matthew Locke, he set the Decalogue Responses to varied

* Reprinted in 1907, in octavo form, by Novello.

music. The printed copy of this setting, which is in the keys of G major and minor, bears a dedication to Mrs. Hughes, wife of the Rev. T. S. Hughes, D.D., one of the Canons Residentiary of S. Paul's. In 1831 he produced his celebrated *Cantate Domino* and *Deus Misereatur* in D, with orchestral accompaniment, for that year's Festival of the Sons of the Clergy in S. Paul's. In the following year he composed his Morning and Evening Service in C, and added the *Te Deum* and *Jubilate* to his Festival Service in D.

Attwood's representative composition is considered by many to be his setting of the hymn in the Ordination Service, "Come, Holy Ghost, our souls inspire." As the story of its production is interesting, it may be told in this place.

An Ordination was to be held at S. Paul's on Trinity Sunday, 1831, and only on the preceding Friday had the Bishop of London (Dr. Blomfield), whose taste in Church music was good, requested Attwood to set the hymn *Veni Creator* to music especially for the solemn occasion.

It was Attwood's custom to drive to and from Norwood and S. Paul's in a gig drawn by "Peggy," a steady-going pony, his route lying through the then village of Norwood, past S. Luke's (the new church), through Tulse Hill, Brixton Road, and Kennington turnpike, and so across Blackfriars Bridge to the Cathedral.

Now, at Union Cottage, Cranmer Road, North Brixton, lived Master J. G. Boardman, a promising young chorister of S. Paul's under that terribly stern Almoner and Master, William Hawes. At that time the eight S. Paul's boys (who, with the

ten Children of the Chapel Royal, lived at Mr. Hawes' house on the Adelphi Terrace) were occasionally allowed on Saturday nights to sleep at their homes, and so it came about that Boardman was usually waiting near the cottage where he lived about the time he knew Attwood would pass on Sunday mornings. The amiable organist, who was kindness personified, especially towards young people, would invariably give Master Boardman a "lift" to the Cathedral. On this particular Sunday the gig appeared in sight, at a walking pace, with its occupant busily engaged in writing, the reins thrown over the back of Peggy, who knew her way to S. Paul's as well as her master knew his. It turned out that Attwood was putting the final touches to his Ordination Hymn, for it was, on this occasion, to be sung as a solo throughout, time not having allowed for the completion of the verse and chorus parts. Placing the copy of the solo in Boardman's hands, he told him he meant him to sing it at that morning's service. The young chorister, without any previous rehearsal, did so, and acquitted himself to the complete satisfaction not only of the amiable composer, but also to that of the good Bishop himself.*

Such is the origin of the composition of that touching little "Hymn for Whitsuntide," which may now be said to have found its way into all lands wherever the English choral service is heard. It was shortly afterwards published by Novello, with the quartett and chorus added. The Master J. G. Boardman who "created" this solo after-

* These facts were communicated to me by Mr. Boardman himself, shortly before his death in July, 1898.—J. S. B.

wards became one of the best-known London organists.

How Attwood must have enjoyed his drives down to S. Paul's from the Surrey hills in the quietude of the calm Sabbath mornings of early summer, the trees in the gardens surrounding the villas bordering the high roads, and with which London was then beginning to be "begirt," all aglow with hawthorn, lilac, wistaria, and laburnum ! These Sunday journeyings, as well as those in later life through the quiet London streets from Cheyne Walk, Chelsea, where he ended his days, doubtless inspired him with many a thought for several of his beautiful compositions.

Attwood's labours as composer to the Chapel Royal were prompted by a sense of duty and a love of his art. From the official dignitaries of the Chapel he, however, experienced only discouragement. His first service, that in F, alone appeared in the choir books ; the parts of his other services he was compelled to have copied at his own expense, and they remained in his possession until his death. When he had finished his second Coronation anthem, a similar objection was made to the expense of having the necessary orchestral parts transcribed, and it was only in consequence of his declared intention of appealing directly to the King that the composition was prepared for performance. When engaged in writing his first Coronation anthem he received an intimation from the same quarter that it was not to exceed seven minutes in length, an injunction which, to a man of Attwood's character and station, was equally rude and barbarous.

In 1834-5 he wrote for *Sacred Minstrelsy* (a collection of music published in monthly numbers under the editorship of William Ayrton) two of his best-known shorter anthems—"Enter not into judgment" and "Turn Thy face from my sins."* In 1835 and 1837 he produced two more anthems—"Let the words of my mouth" and "They that go down to the sea in ships"—together with a Morning and Evening Service in B^b.† He also projected an anthem for the Coronation of Queen Victoria. In 1836 he was, without solicitation, chosen by Bishop Blomfield to succeed John Stafford Smith as organist of the Chapel Royal, but it was willed that he should enjoy this last tribute to his merit only a short time. Soon after Christmas, 1837, he was attacked by a malady which required prompt treatment; but, unhappily for his family and

* The autograph of "Turn Thy face from my sins" is in the possession of Mr. John Foster, late Gentleman of the Chapel Royal and Lay Vicar of Westminster Abbey.

† This service was never published, but a manuscript score is in my possession. It was made for me from one belonging to Canterbury Cathedral, attached to which is the following note: "The appropriation of this copy to Mr. Attwood's own use was prevented by his lamented death on 24th March, 1838." Attwood had probably lent it to the then Precentor of Canterbury (Rev. Joshua Stratton) for the purpose of transcription. It is singular that this service was overlooked by Walmisley when publishing his edition of Attwood's Cathedral music. It is thoroughly characteristic of its composer, and contains many passages of singular beauty. Two anthems by Attwood are still unpublished in vocal score, one, "Be Thou my judge," written for the Chapel Royal in 1800, the other, "Blessed is he that considereth," for the Anniversary Meeting of the Charity Children in S. Paul's, 1804. Organ arrangements of both may, however, be found in Vincent Novello's *Cathedral Voluntaries* (1831).—J. S. B.

friends, his predilection for a new system of medicine prevented his having recourse to sanctioned remedies till his disease had attained the mastery and his case had become hopeless. He died at 17 Cheyne Walk, Chelsea, on Saturday, 24 March, 1838, aged seventy-three, and a week later was buried, as he wished, "under his own organ" in S. Paul's Cathedral. His funeral was thus described by an eye-witness of the ceremony :—

No sooner was the decease of this truly excellent and universally-beloved member of the musical profession made public, than an ardent desire was evinced to pay every demonstration of respect to his memory. It had, however, been determined that the funeral ceremonial should be strictly private; still the hour of interment having transpired, there was a prompt and affectionate feeling manifested that he who had dignified the art by his private virtues should not descend to the tomb unhonoured or unreverenced. Accordingly, on Saturday afternoon, ere the bell had given warning of the approaching solemnity, the choir of S. Paul's was thronged with anxious faces, and by the time the procession entered the great western door, a multitude had assembled which seemed to include almost every musical character (whether amateur or professional) in the metropolis. As the body was conveyed to the choir, the solemn tones of the organ pealed forth, and the united choirs of S. Paul's, Westminster Abbey, and the Chapel Royal, numbering some 50 voices, under the direction of Mr. Hawes, commenced the funeral service of Dr. Croft. The coffin being placed in the middle of the choir, the Evening Service was performed, including the solemn chant in G minor by Purcell, to the 39th and 90th Psalms. The beautiful *Magnificat* and *Nunc Dimittis* in F, composed by the deceased, was sung, agreeably to his expressed desire, and the anthem, Greene's "Lord, let me know mine end," with the solemn processional bass stalking through the entire movement

produced a fine effect. The corpse then, preceded and attended as before, the organ sounding the Dead March in *Saul*, was conveyed through a crowd so numerous and dense that the procession only moved by aid of the police to the crypt, which, with the great staircase leading to it, was illuminated; and the reading of the remaining portion of the funeral service by the Rev. J. Clarke Haden, one of the Minor Canons, concluded the impressive ceremony. The choir-organ and gallery should have been covered with those sable emblems of mortality, which would have been a becoming token of respect to the office, no less than to the memory, of an individual who had, for nearly half a century, fulfilled its duties. The remains of the deceased were attended by the relatives and a few intimate friends. Amongst those of his professional acquaintance, who appeared to feel most acutely this bereavement, were Sir George Smart and Mr. Horsley, both of whom were unable to repress the emotions of sorrow which the scene inspired.

“It will not be easy to supply his place either in point of musical talent or of moral worth” (wrote the Dean of S. Paul’s—Dr. Copleston, Bishop of Llandaff—in a letter of condolence to Attwood’s second son, the Rev. George Attwood, rector of Framlingham). “He was,” continued the well-judging prelate, “a sincerely religious and conscientious man; and this consideration ought soon to reconcile his family to the loss—for he is doubtless gone to his reward.”

A plain flagstone marks Attwood’s resting-place in the solemn underchurch of S. Paul’s. It is near the iron gates leading into the Wellington Chapel. In 1900 the original inscription had, by the constant tread of passing feet, become almost obliterated. It was then substantially recut, and now runs as follows :—

UNDER THIS STONE
LIE THE
MORTAL REMAINS OF
THOMAS ATTWOOD
WHO WAS APPOINTED
ORGANIST
OF THIS CATHEDRAL, 1796.
HE DEPARTED THIS LIFE
THE 24TH MARCH, 1838,
IN THE 73RD YEAR OF HIS AGE.

“TURN THEE AGAIN, O LORD, AT THE LAST,
AND BE GRACIOUS UNTO THY SERVANT.”



The verse from the 90th Psalm and the incised cross did not form parts of the original inscription, but were added in 1900.

Attwood was a man of sincere piety—a “highly esteemed and amiable Christian,” as a former well-known Dean’s Verger of S. Paul’s was wont to allude to him.

“When engaged in the composition of music for the Church, Attwood always felt that he was employing the genius given to him by God for the noblest purpose to which it could be devoted—His service; and his great aim and hope were that he might be enabled to praise Him worthily. When Church music is written under the influence of such feelings as these, we may never fear that it will

prove an unworthy or unimportant addition to the treasures that we already possess ; nor will any one be rash enough to assert that because a composition is not exactly framed upon the models of Tallis and Gibbons, it is not therefore to be styled ‘ Ecclesiastical.’ The ‘ beautiful ’ is for all time, though the forms through which it is manifested may be as diverse as the minds which produce them.”

Thus wrote Attwood’s godson and pupil, Thomas Attwood Walmisley, when editing his master’s unpublished Cathedral music in 1851. This volume contains the four services in A, C, D, and F ; the eight anthems, “ Teach me, O Lord,” “ O God, Who by the leading of a star,”* “ Grant, we beseech Thee,” “ O Lord, we beseech Thee,” “ Teach me Thy way,” “ Withdraw not Thou Thy mercy,” “ Let the words of my mouth,” and “ They that go down to the sea in ships,” together with nine double chants. With regard to the services and anthems in this volume, although written during the first thirty years of the last century, they were, with two exceptions, not published, nor, in fact, generally known to have been in existence, until Walmisley brought them out, as above, in collected form. Consequently, until their publication, they could have had but little effect in bringing about a change in the character of our Church music ; but now that they have had a fair trial, the influence they have exerted has been most wholesome and beneficial ; for they are melodious to a degree, they

* This anthem, composed for the Festival of the Epiphany at the Chapel Royal in 1814, had been previously printed in a collection of sacred music made in 1837 by Henry Haycraft, A.R.A.M., organist of the church of S. Petrock, Exeter.

follow the varying sentiments of the words with scrupulous fidelity, and their amiability reflects the character of their composer.

The settings of the *Gloria Patri* are marked features in all Attwood's services. Those to the Evening Service in F are in canon form, and those to the Morning and Evening Services in A and D are charming combinations of fine melody and learned counterpoint. Perhaps Attwood's nearest approach to the continental mass style may be perceived in his Evening Service in C. No admirer of this particular style of Church music can listen to the *Gloria* of the *Magnificat*, with its Mozart-like independent accompaniment, or to the bold and tuneful subject of the fugue, and the glorious outbursts of triumphant harmony with which that to the *Nunc Dimittis* concludes, without experiencing a certain thrill of emotion.

None of Attwood's services contain the *Nicene Creed*, and for this reason: the singing of it had been discontinued at S. Paul's and the Chapel Royal at the end of the eighteenth or early in the last century. Probably the two last Chapel Royal musicians to set it in their services were Ayrton and Dupuis. Until about 1842, when the singing of the Creed was revived at S. Paul's, the only portions of the Communion Service chorally rendered were the *Sanctus* and the *Kyrie Eleison*, the former as an Introit. One is extremely curious to know how Attwood would have treated the Creed. No doubt he would have given great force and expression to the various articles.

As we have seen, Attwood received his early musical education in the choir of the Chapel Royal

under English musicians. That this education was extended and completed under foreign masters is visible in the numerous compositions which he wrote from time to time for the Church. The union of these styles produced a third, which may fairly be given to him as his own. It made an agreeable variety, without departing much from the manner and gravity of that harmony which one could always wish to remain as the foundation of all our devotional music.

It is said that Attwood's Italian education and want of intimacy with the great Teutonic school of ecclesiastical music, as exhibited in the works of Sebastian Bach, led him to dislike the energetic dissonances derived from the organ; hence his Church vocal music, although marked by a serene and elegant outline, lacked something of that unction and raciness of spirit which distinguished the same effusions of his friend and contemporary, Samuel Wesley. The intricacies of counterpoint he had perfectly overcome, but he had not a mind of the character which leads its possessor to mould out of old conceptions the shapings of new and great thoughts. His strength lay in the elegance of his *cantilena* and the pure orchestral structure of his harmonies. His services in A, C, D, and F (and especially his *Cantate Domino*), and his anthems, "Be Thou my judge," "Teach me, O Lord," "They that go down to the sea in ships," and "Withdraw not Thou Thy mercy," as well as his two Coronation anthems, are models for correctness and chasteness which stood unequalled at the period of their composition. What he wrote and published under his own name was really and truly

his own, the result of his thoughts matured by reflection.

As an organist Attwood was not eminent. At S. Paul's he was placed somewhat in the shade by his assistants, Edward Sturges and the two Coopers. In fact, he often modestly expressed his inability to do adequate justice to the king of instruments. Not having studied the organ compositions of Bach, he, for a long period, adopted the opinions of Dr. Burney respecting the greatest of organ composers. But his friend Mendelssohn's performance at S. Paul's and elsewhere of Bach's music at once dispersed the mist from his understanding, and afterwards none could dilate with more fervour or rapture on the inimitable fugues of this great master than the distinguished organist of S. Paul's and the Chapel Royal.

Attwood's serious feeling was profound, and nowhere (after his more elaborate Church compositions) is this better displayed than in the numerous sacred songs and duets contributed by him to various collections or published singly. Among these may be mentioned four treble solos written for his pupil John Goss's publication, *The Sacred Minstrel*, between 1833 and 1835: "God, that madest earth and heaven," "Lord, Thou wilt hear me when I pray," "Lord, in the morning Thou shalt hear," and "Shine, mighty God, on Britain"; two songs, "O power supreme" and "Sacred star of evening," published in Pettet's *Sacred Music*, 1826; two songs published separately, "Behold the Babe" (a Christmas hymn) and "Sunday morning"; and two duets, "Songs of praise the angels sang" and "There is an eye that never sleeps."

Several psalm tunes which he contributed to such collections as Goss's *Parochial Psalmody* (1832), Cope's *Psalmodia Britannica*, and the "Mitre" Hymn Book, compiled by the Rev. W. J. Hall, Minor Canon of S. Paul's, under the sanction of the Bishop of London—a book at one time extensively used—are characteristic specimens of his style.

Attwood wrote a number of glees, principally for the Concentores' and Harmonists' Societies. In many of these compositions he favoured an independent pianoforte accompaniment, such as "The Curfew," "The First of May," "In peace love tunes the shepherd's reed," and "In this fair vale." Tom Cooke's "Hohenlinden" and "Fill me, boy," and Sir John Stevenson's "Give me the harp of epic song," are compositions in the same style.

Attwood published a collection of nine of his glees, dedicated to the Duke of Sussex, President of the Harmonists' Society. Other glees by Attwood, such as "Christmas Eve," "There is a mild and tranquil light," "Charity," and "When clouds that angel face deform," are in the true glee style—that is, without accompaniment. All abound in that captivating melody which never fails to touch the heart.

Of Attwood's single songs and ballads a long list might be given. Two, however, stand out prominently: "Too late!"—set to words expressly written by the Rev. R. H. Barham, Minor Canon of S. Paul's and author of *The Ingoldsby Legends*—and "The soldier's dream," by Thomas Campbell.

Other secular compositions by Attwood especially deserving of mention are four vocal trios—"In liquid notes, as music floats," "Hark! the distant

village peal," "Qual silenzio bella pace," and "La solitudine"; a march and waltz, with flute and harp accompaniment; and a sonata in B^b for piano, violin, and 'cello, revived at a concert given by the Cambridge University Musical Club, 29 October, 1892.

In Attwood's character were combined qualities which commanded the respect and won the affection of those who were associated with him either by family ties, by professional intercourse, or by the relations of instructor and pupil. He delighted, from his copious store of knowledge and experience, to guide and animate the young, even the youngest musical student.

A kind old friend, Mr. Arthur Walmisley (youngest brother of Thomas Attwood Walmisley, the Cambridge Professor of Music, Attwood's godson and favourite pupil) recently wrote :—

I was favoured by Mr. Thos. Attwood several times to be in the organ-loft at S. Paul's and the Chapel Royal. On one occasion, at the latter place, he took me to the Athenæum Club, of which he was a member, and shewed me over it. He generally lunched there (or at my father's house in Cowley Street, Westminster) on Sunday, before he returned to his afternoon duty at S. Paul's. I have a vivid recollection of my last walk with him, to see him home at Cheyne Walk, Chelsea. It was only a week before his death, and I was at his funeral in S. Paul's, a fortnight later, with Mr. Withall, the Cathedral solicitor. We were both most interested, and felt his loss acutely. I particularly so, as I happened to be a favourite of his—he always called me "Prince Arthur"—though undeservedly, for the musical genius was not rife in me, but I liked to be permitted to be in the organ-loft at S. Paul's and the Chapel Royal, and pull out the stops, as directed. Those days were happy ones, never alas! to return.

The genial old organist and composer was an especial favourite with Mr. Hawes' boys at S. Paul's and the Chapel Royal. The late Dr. E. J. Hopkins, in an interesting paper, *Personal Reminiscences and Recollections*, read in 1886 before the College of Organists, thus alludes to some of his little acts of kindness and encouragement :—

As composer to the Chapel Royal, Attwood wrote an anthem for the coronation of William IV, in Westminster Abbey on September 8, 1831, and when, by the way, I was present as a chorister. The anthem was written to words commencing, "O Lord, grant the King a long life." It is preceded by an instrumental introduction, which, after being played through *forte* is repeated *piano*, and on the second occasion the nautical air, "Rule, Britannia," appears, and is played by extra horns and trumpets in D, in octaves, *forte*. Shortly after its performance on the occasion for which it was written, it was repeated at a meeting of a private society called the Concentores.

After dinner, copies of the new anthem were handed round to the members as they sat at the table; Attwood and Sir George Smart took their seats at the pianoforte to play the accompaniment as a duet for four hands; behind them stood three or four alto singers who were to hum "Rule, Britannia" on the repetition of the symphony, and my companion and I stood immediately to Attwood's right. When the symphony was being played through a second time, I was so delighted with the ingenious way in which the nautical tune was interwoven, that I could not help saying to my companion, in a somewhat more audible tone than I intended, "Oh, is it not nice!" The performance proceeded; terminated; and was followed by a tumultuous round of applause. Attwood briefly bowed his acknowledgments, and before the sound had fairly died away he turned to me quickly and enquired, "What was that you said to the other boy just now?" Scared on finding that my observation had been overheard, I simply did not reply.

Attwood, perceiving my embarrassment, with a kind look said, "Do not be afraid! I am not going to scold. Did you not say, 'Oh, is it not nice?'" With a still somewhat disturbed feeling I acknowledged "Yes." "Well," he went on to say, "I am very glad to find that some of you choir-boys take so much interest in the music you have to sing." Then, taking the copy from the pianoforte music-desk and placing it in my hands, he said, "Accept this copy of my new anthem, which Sir George Smart and I have been playing from," and then, turning to the other boy, he added, "And I will bring you a copy with me to the Cathedral on Sunday next," which he faithfully did.

Dr. Hopkins gave in the same paper another interesting instance :—

During the last three years of my school-days, as I chanced to be the leading singing-boy in the Chapel Royal choir, my master (Mr. Hawes) made me do double work on a Sunday by sending me to sing at S. Paul's as well as fulfil my own duties at S. James's. And this arrangement could be the more easily carried out, as morning service at S. Paul's commenced at a quarter before 10, while that at the Chapel Royal did not begin until 12 o'clock; and the afternoon service at the former took place at a quarter past 3, whereas that at the latter did not commence until half past 5 o'clock.

Mr. Thomas Attwood, who, as you all know, was composer to the Chapel Royal as well as organist of S. Paul's, used to utilize this migratory course of mine. In those days (I am speaking of fifty-five years ago) there were no facilities for the publication of Church music, and Attwood would frequently write out the separate voice parts of his services and anthems with his own hand. He would thus get, say, a particular service appointed to be sung at the Cathedral and at the Chapel Royal on the same day. He would then bring his copies to S. Paul's, place them in my hands to carry to and fro, and if, after the fourth service, I returned them to him, complete, and neatly tied up in paper

as he had handed them to me, he would reward me with the welcome present of a sixpence, which shewed his kindly sympathy with a school boy, to one of which class a small gift of the kind is always acceptable.

How well do the words of Sydney Smith, the wise and witty Canon of S. Paul's—Attwood's contemporary—bear out these pleasant little anecdotes: "You have no idea of the value of kindness. Pleasure is very reflective, and if you give it you will feel it, and pleasure which you give by a little kindness of manner returns to you with compound interest."

It should be noted that Attwood, the favourite pupil of Mozart, was one of the first in England to recognize the genius of the young Mendelssohn, and a warm friendship was established between the two composers, which was only broken by the death of the elder. Thus the gifted Englishman appears as a connecting link between the two illustrious Germans. Mendelssohn, during his visits to London, was frequently the guest of Attwood ("dear old Mr. Attwood," as he called him) at his villa on Beulah Hill, Norwood. Several of Mendelssohn's letters are dated thence, and in one of them he expresses his joy at finding, in Attwood's music cupboard which stood in his (Mendelssohn's) room, a full score of Weber's *Euryanthe* in three volumes.

When Mendelssohn visited London after his Scottish tour in 1829 he met with a carriage accident, occasioning a serious injury to his knee. The composer notes in one of his home letters during the time he was confined to his bed:—

Yesterday a great hamper arrived from Mr. Attwood (at Norwood) in Surrey; on the top there were splendid flowers, which are now smelling deliciously by my fire-

side. Under the flowers lay a large pheasant; under the pheasant a quantity of apples for pies, &c. Mr. Hawes appeared this morning with grapes, than which I never saw finer or more beautiful.

When, on his recovery, Mendelssohn went down to Norwood to stay with the Attwoods, and for change of air, his friend Klingemann gave a droll account of a Sunday procession of that time, which moved about the fields of Norwood "without any disturbance of public order or Sabbath regulations."

In Norwood [he goes on to say] lives one of the most distinguished donkeys that ever ate thistles (but he lives entirely on corn), a plump, milk-white animal, full of vivacity and talent, appointed to draw a very diminutive four-wheeled vehicle. In the vehicle sat Felix [Mendelssohn], who, by the way, got out of his carriage and walked with us; and a caravan, consisting of one lady, four young men, the vehicle with the milk-white donkey, and three dogs, moved placidly up the hill and into the village, a glorious subject for artists—a subject that would have made an immortal work.

The house on Beulah Hill still stands much as Attwood left it, but with the addition of a wing, which now occupies the site of the habitation of his white donkey. A photograph of the house is given in Mr. F. G. Edwards' entertaining little book, *Musical Haunts in London*.

While at Norwood, on 18 November, 1829, Mendelssohn wrote the second of his *Three Fantasias for Pianoforte in E* (Op. 16), "Der Kleine Fluss," or "The Rivulet." Mendelssohn's *Three Preludes and Fugues* (Op. 37), composed at Spire in 1837, were dedicated to Attwood; while the autograph of a *Kyrie Eleison* in A minor, since

published by Novello, was inscribed, "For Mr. Attwood, Berlin, 24th March, 1833." Mendelssohn has treated this *Kyrie* as a short anthem, and his manner of setting the words precludes the possibility of its use as a piece of liturgical music.

Mendelssohn on more than one occasion accompanied his host to S. Paul's, and gave performances on the organ after the service. Like Handel, he had a great partiality for Father Smith's noble instrument. The main attraction for him was the C pedal-board, then the only one in London, and therefore the only one on which Bach's music could be rendered without destructive changes. At S. Paul's, on 23 June, 1833, Mendelssohn played three pieces of Bach's, an extempore prelude and fugue, and the Coronation anthem as a duet with Attwood. On a previous occasion he played so long after the service—it was a Sunday afternoon—and the congregation were so loth to leave the church, that the vergers, in despair, withdrew the blowers, and let the wind out of the organ during his performance of Bach's Fugue in A minor,* at the point where the subject comes in on the pedals.

Concerning the pleasure which an organist takes in a fine organ, one is reminded of a pleasant and humorous saying of Attwood. Speaking of the dignitaries of S. Paul's, he observed: "It is very well that they agree to pay me for playing—for if they did not, I should be happy to pay them for letting me play."

The only pieces of organ music by Attwood extant are the Dirge in D minor, written for

* This was a favourite fugue of the distinguished organist, Henry Smart.

Nelson's funeral, and a Cathedral Fugue in E^b. The Dirge was printed by Vincent Novello in his collection, *Melodies for the Soft Stops*, and reproduced in the *Musical Times*, October, 1906. The Fugue, originally published by Novello in his *Select Organ Pieces*, has been re-edited by Mr. John E. West for his series, *Old English Organ Music*.

Attwood married in 1793 Mary, only child of Matthew Denton, Esq., of Stotfold, Bedfordshire. She survived her husband more than twenty years. By her he had issue six children, five sons and one daughter. His eldest son, a lieutenant in the Engineers, was assassinated at Seville. His second, the Rev. George Attwood, was rector of Framlingham, Suffolk. His third, a solicitor, lost his life by a fall from his horse. His fourth was the manager of a great estate in Jamaica; and his fifth was rector of Gosbeck, Suffolk.

Contemporaneously with Attwood at S. Paul's and the Chapel Royal flourished WILLIAM HAWES, a prominent member of the musical world of London in his day. He was born 21 June, 1785, and at the age of eight was placed in the choir of the Chapel Royal under Ayrton. With this establishment he was associated for the remainder of his days. In 1802 he began to teach singing, and officiated as deputy lay vicar of Westminster Abbey. He resided at this time in Millbank Street, Westminster, and for some time after the death of Richard Guise, in 1808, had charge of the Abbey choristers. In 1817 he was advanced to the full place of lay vicar, but resigned his stall in 1820, finding he was not entitled to privileges enjoyed

before him by others. In 1805 he was appointed one of the Gentlemen of the Chapel Royal, and in 1812 succeeded John Sale in the important office of Almoner and Master of the Boys at S. Paul's, to which the place of vicar choral was attached. Five years later, on the resignation of John Stafford Smith, he was appointed Master of the Children and Lutenist of the Chapel Royal, with a salary of £320 per annum from the Civil List. On assuming the mastership of the S. Paul's choristers, Hawes removed from Millbank Street to No. 27 Craven Street, Charing Cross. When, in 1817, he had the additional charge of the Chapel Royal boys larger premises became necessary, and he removed to No. 7 Adelphi Terrace, Strand. This continued to be the home of both sets of boys until Hawes' death in 1846.

When Hawes entered upon his duties at S. Paul's in 1813 the Dean and Chapter, after several years of gross neglect, made better arrangements for the education and maintenance of their eight choristers. The Almoner's salary was at the same time increased, and when, in 1827, Dr. Copleston became Dean, he directed that the choristers should be *wholly maintained* with Hawes, according to the usage of his predecessors in the eighteenth century. For that purpose the Dean made further additions to the Almoner's salary, the total revenues of the school amounting in 1830 to about £400 per annum. Little was then required beyond the stimulus of occasional public examinations to raise the school from the neglect and obscurity into which it had fallen between 1800 and 1813. These improvements were largely due to the exertions of that worthy, clever

lady, Miss Maria Hackett, "the choristers' friend," who for seventy years regularly attended the services at S. Paul's, and spent the greater part of her time and substance in ameliorating the condition and education of the choristers, not only of S. Paul's, but of those of every cathedral in England and Wales.

Hawes seems, by all accounts, to have trained the boys' voices carefully and well, and, although far from a judicious educationalist in other respects, fulfilled all the duties required of him by his ecclesiastical employers in those days of shameful and heartless neglect. He seems to have known no way of imparting tuition or correcting delinquencies except by means of the birch. Numerous stories are related of his powers in this respect, and his whole educational system was a *réplique* of that maintained by his predecessors, James Nares, Edmund Ayrton, and John Stafford Smith.

Hawes had a good many irons in the fire, for, besides his appointments at S. Paul's and the Chapel Royal, he was Conductor of the Glee Club and of the Madrigal and Western Madrigal Societies; deputy organist to Henry Mullinex at the German Lutheran Chapel in the Savoy; ran the English Opera, and had the management of the music at most of the big city dinners.

Hiring out the boys for singing at concerts and public banquets was, for many years, a source of considerable emolument to Hawes. As an example of this, within little more than three months after his appointment in 1812, the public engagements of the S. Paul's choristers amounted in number to nearly fifty, exclusive of private concerts at Hawes'

residence on Sunday and Thursday evenings. Whether the profits were much or little, it was in direct contravention of the rule, *De Eleemosynario*, extracted from the *Liber Statutorum* of S. Paul's, in the custody of the Dean and Chapter :—

“Pro dictis vero pueris recipiendis vel alendis nihil recipiat ex pacto ab aliquibus exteris, præter Stipendia constituta, nec per favorem recipiat nec retineat pueros aliquos nisi idoneos ad Ecclesie ministerium supradicte.”

A busy, wiry, active man, Hawes was incessantly on the move—composing, editing, teaching, and conducting. He wrote some excellent glees, three of his compositions gaining the prize medal awarded by the Glee Club in 1831, 1833, and 1836; while his madrigal, “Sweet Philomela,” stood second, in the judgment of the umpires, for the prize (a silver cup) offered by the Madrigal Society in 1813. He wrote a Morning and Evening Service in G, in the Attwood style, for the use of S. Paul's, where at one time it was much sung; edited two collections of Chants, Sanctuses, and Responses, as well as anthems, containing many of his own compositions; published an edition of Croft's Services in A major and E^b; and edited *The Triumphs of Oriana* and a collection of the glees of Reginald Spofforth. Some of his songs were really first-rate, such as “The Beacon” and “Father William.” In conjunction with S. J. Arnold, lessee of the Lyceum Theatre or English Opera House, he brought out, in 1824, a mutilated version of Weber's *Der Freischütz*, interpolated with ballads and the finale omitted; following it with several others by Salieri, Winter, Paer, Mozart, Weigl, and Marschner, on

the same free-and-easy principles, and liberally furnishing other operas with music nominally his own. His ballad opera, *Broken Promises*, was long a favourite, and contained some pretty, original music, but padded also with foreign interpolations from Weber, Himmel, Meyerbeer, and Cherubini. He also composed incidental music to various farces and after-pieces, some of which were written by Richard Brinsley Peake, treasurer of Drury Lane Theatre. He was a fair performer on the violin and other instruments, and was remarkable for the natural flexibility of a somewhat uncultivated voice—a circumstance which elicited the joke of Tom Cooke that he could take alto, tenor, or bass *indifferently*. In 1830 he gave so-called “oratorios,” at Covent Garden and Drury Lane Theatres, on the Wednesdays and Fridays in Lent.* These oratorios were nothing more than miscellaneous concerts, where “The Death of Nelson” and “Total Eclipse” jostled each other; where the Miriam of *Israel in Egypt* had to sing *Di piacer* and “I’ve been roaming”; and the long farrago of medley music was wound up with a “Hallelujah.” The S. Paul’s and Chapel Royal boys formed an important item in the soprano chorus at these “oratorios.”

A kindly, genial man in private, Hawes was a regular martinet in official hours. The late William Makepeace, for fifty years master of the Rochester choristers, and who began life as a boy at S. Paul’s when Hawes reigned supreme, could tell many

* On these days, as well as on Whitsun Even and 30 January (the Anniversary of the Martyrdom of Charles I), all the London theatres were closed.

stories of that typical pedagogue. On one occasion he asked for a holiday because it was his birthday. This plea had been urged several times at short intervals. Hawes looked hard at him for a moment, and said, "If you have another birthday before a twelvemonth has passed I'll thrash you within an inch of your life."

Among those who seem to have distinguished themselves most as choristers of S. Paul's under Hawes were Edward Sturges, organist of the Foundling (1833-48); John Hopkins, organist of Rochester Cathedral (1856-1900); G. W. Martin, a talented glee writer, choir trainer, and conductor; J. G. Boardman (1819-98), a well-known organist of several south London churches, and organist and music-master at Clapham Grammar School during Dr. Pritchard's famous head-mastership; his brother, T. J. Boardman, the recipient of a Lambeth Mus.D. degree; A. J. S. Moxley, organist of S. Paul's, Covent Garden, and an energetic member of the Motett Choir; William Bayley, afterwards (1846-58) music-master to the S. Paul's choristers; and George Pinsent, whose setting of the Lord's Prayer was published by Dr. Gauntlett in his *Comprehensive Tune Book*. While among Hawes' Chapel Royal boys were Samuel Sebastian Wesley; Edward J. Hopkins; Donald King, principal tenor at the Foundling and a successful ballad and glee singer; William Marshall, organist of Christ Church Cathedral, Oxford (1826-46); Edmund Thomas Chipp, organist of Ely Cathedral (1866-86); W. G. Cusins, Master of the Queen's Band (1870), and others.

Besides his numerous professional avocations

Hawes was in business as a music publisher, first in partnership with Thomas Welsh at the Royal Harmonic Institution (Argyle Rooms), Regent Street, destroyed by fire in 1830; and afterwards, in consequence of a rupture with Welsh, by himself at 355 Strand, near the pit door of the Lyceum Theatre. At both places he published many of his own compositions and arrangements. He was one of the last of the so-called "chorister farmers," i.e. instructors in singing, who took articulated pupils of both sexes.

Hawes died at 7 Adelphi Terrace on Ash Wednesday, 18 February, 1846, and was buried a week later in Kensal Green Cemetery. He married a sister of Henry Mullinex (or Molineux), one of the Gentlemen of the Chapel Royal. She survived him until 1871. His second son, Thomas Henry, was successively a chorister in S. Paul's, chaplain of New College, Oxford (1830-56), Minor Canon of Wells (1835-57), and rector of Burgh Castle, Great Yarmouth (1857-88). He wrote and published some good Church music, including a Morning Service (*Te Deum, Benedictus, Sanctus, Kyrie, and Credo*) in F; two Penitential Anthems; hymn tunes, chants, etc.

One of Hawes' three daughters, Maria Billington Hawes (afterwards Mrs. Merest), was a distinguished contralto. She sang at the production of Mendelssohn's *Hymn of Praise* at Birmingham in 1840, and in that of his *Elijah* at the same place in 1846. There must be some still living who can remember her powers of declamation in such things as Purcell's "Full fathom five," Handel's "Holy, Holy" and "Return, O Lord of Hosts," Méhul's "Ere in-

fancy's bud," Cherubini's "O Salutaris Hostia," Mendelssohn's "O rest in the Lord," Winter's "Paga fui," and in her participation with Malibran or Clara Novello in Marcélllo's duet, "Qual anelante." Bishop Blomfield was wont to observe that Miss M. B. Hawes' singing of "He was despised," in the performances of Handel's *Messiah* at the concerts of the Sacred Harmonic Society, was a veritable sermon in music.

Before the first portion of this chapter closes several Church composers of lesser note who died anterior to the accession of Queen Victoria may be briefly noticed.

JOSEPH CORFE, organist of Salisbury Cathedral from 1792 until his resignation in 1804, was a composer of the Clarke Whitfeld school. He published a volume of Cathedral music, containing a Morning and Evening Service in B^b and eleven anthems. He died 29 July, 1820, and was buried in the north-west transept of Salisbury Cathedral. His son, Arthur Thomas Corfe, succeeded him in the organistship of Salisbury in 1804, and held the post until 28 January, 1863, when he died suddenly while kneeling in prayer at his bedside. He was a pupil of Dr. Cooke and Muzio Clementi. He wrote some Cathedral music, adapted some anthems from the works of Carissimi, Mozart, Sacchini, and others, and published, in 1830, a collection of the words of anthems as used in Salisbury Cathedral. He also published an edition of Kent's anthems. Two of his sons held Cathedral organistships—John Davis Corfe that of Bristol, from 1825-76; and Charles William Corfe, Mus.D., that of Oxford, from

1846-82. His grandsons, the Right Rev. C. J. Corfe, late Bishop in Corea, and the Rev. Edward Corfe, Canon and Precentor of Truro, still worthily maintain the musical ability of the family.

GILBERT HEATHCOTE, fifth son of Sir Thomas Heathcote, Bart., of Hursley Park, Hants, was an able clerical musician. He was born in 1765, and educated at Winchester College. At Oxford he became a pupil of Dr. Philip Hayes. He was successively Fellow of New College, Oxford (1788), Fellow of Winchester College and Rector of Hursley *cum* Otterborn (1804), and Vicar of Andover, Hants (1811). He was appointed Treasurer of Wells by Bishop Beadon in 1814, and Archdeacon of Winchester by Bishop Brownlow North in 1819. He died in South Audley Street, London, 19 October, 1829, and was buried on the 27th in the cloisters of Winchester College. He married Sophia Elizabeth, daughter of Martin Wall, M.D., Clinical Professor in the University of Oxford. Archdeacon Heathcote is now only remembered by his chants; but he left in manuscript a large amount of composition, consisting of services, anthems, psalmody, canons, glees, etc., which denote him a clever man. He was an industrious collector of Church music, and transcribed in score a large number of valuable ancient services and anthems. His Evening Service in G was long popular at New College, Oxford; and he wrote others in B^b, D, E minor, and F. A complete collection of his transcriptions and original Church music is with the present writer. His edition of the *Harmonia Wykehamica* has already been mentioned.

ALFRED BENNETT, organist of New College and to the University, Oxford, was a musician of much promise cut off at an early age. He was born at Chichester in 1805, of which Cathedral his father, Thomas Bennett, was, from 1803-48, organist. Alfred Bennett graduated Bachelor in Music at Oxford in 1825, his appointments at New College and the University Church dating from the same year. In 1829 he edited, in conjunction with William Marshall, Mus.B., organist of Christ Church Cathedral and S. John's College, a collection of Cathedral Chants. It contained 221 compositions, single and double, and was long considered the most comprehensive and the best arranged collection published. An extract from the preface runs thus :—

The Editors of the present work (in harmonizing those chants of which they did not possess original copies) have judged it best to adopt the style of harmony of the earlier English Composers for the Church, supported by the authority of HANDEL and SEBASTIAN BACH. They are satisfied that this plan will meet with the approbation of the real lovers of Cathedral music, and trust that it will be a satisfactory apology to the respective Authors for a possible alteration in the harmony of any Chant of which the Editors did not possess an original score.

Besides all the old-established favourites, the book contained a number of chants contributed by living composers, such as Thomas Attwood, Dr. Crotch, Dr. Chard, John Pratt, Edward Dearle, John Goss, Dr. Pring, and S. S. Wesley. There were over five hundred subscribers to the work.

In 1830 Bennett had prepared for the press a work of considerable importance—a selection of

choruses and other sacred pieces from the works of Mozart, Haydn, Beethoven, Graun, Pergolesi, Hummel, and others, arranged for the organ. The proofs were receiving their final corrections, when an accident, rendered more grievous by the reflection that it ought to have been avoided,* cost the editor of the work his life, deprived the musical world of a talented, sensible professor, and society of an honourable, amiable member. The publication, however, was so far advanced that it suffered no injury from the calamity of him who was not destined to hear those praises which were the just meed of his labours, and the work was brought out exactly in the state in which he had determined it should appear. Besides the arrangements mentioned above, the book contained a fugue by Bennett himself, "performed," as a note informs us, "on the occasion of a public competition for the office of organist of the University Church, Oxford, July 11, 1825." This is a double fugue, and shows the composer to have been a studious, industrious, clever contrapuntist, true to the rules of science, but not insensible to the importance of melody and to the necessity of gratifying the ear as well as of satisfying the eye.

In 1853 a selection from Alfred Bennett's Cathedral music was edited by his brothers, Thomas and Henry Bennett. It contained services in E, F, and G, and three anthems—"O praise the Lord of

* The upsetting near Severn Stoke of the overloaded "Aurora" stage-coach, on which he was travelling to attend the Worcester Festival, 12 September, 1830. His body was brought back to Oxford and buried in New College Cloisters. A large subscription was raised for his young widow and infant son.

heaven," "O Sion, that bringest good tidings," and "I waited patiently." The Service in F is a questionable compilation from the masses and other sacred pieces of Mozart, Webbe, and Novello, to the words of the *Magnificat* and *Nunc Dimittis*.

The names of the two SKEATS, father and son, are by no means unfamiliar in Cathedral annals. Both bore the same Christian name, that of Highmore.

The elder Skeats, born in 1760, was successively chorister of Exeter, Vicar Choral of Salisbury, organist of Ely (1778-1803), and organist of Canterbury (1803-31). He was the composer of a Morning, Ante-Communion, and Evening Service in C in the short, full style of Charles King. It is melodious and well written for the voices, and enjoys the almost unique distinction of being in triple time from beginning to end. It was, until comparatively recently, a favourite at Canterbury. He wrote Morning Services in D and E^b, an Evening Service in A, in continuation of Boyce, and several anthems, none of which have been printed. Following the examples of William and Philip Hayes, he composed a set of six metrical psalms. These have been printed in the Rev. J. Powell Metcalf's *Metrical Anthems*. His psalm, "Thou, Lord, by strictest search hast known," also in metrical form, was published in *Sacred Harmony*, a collection edited in 1865 by Dr. Edward Bunnett, of Norwich. He edited the *Cathedral Music* of Dr. John Stephens, organist of Salisbury Cathedral from 1746-80, and published various collections of glees and songs. He died at Canterbury in July, 1831, and was

buried on the 14th of that month in the churchyard of S. Martin's.

In 1825 James Longhurst, father of the late Dr. W. H. Longhurst, added "German Pedals" to the organ built by Green on the rood screen at Canterbury in 1784, and supplied the instrument with seven 16-foot pedal pipes. These "German pedals" were supposed to have been the first examples of their kind introduced into Kent. Skeats, a player of the Georgian school, had a great aversion to them, and would not use them. When anybody wished to hear the pedal pipes he would call his pupil, T. Evance Jones, saying: "Here, Jones, come and show these *things* off, I never learned to *dance*."* Two years later, while Skeats was still organist, the instrument was removed from the screen to the south triforium of the choir.

Highmore Skeats the younger succeeded his father as organist of Ely Cathedral in 1804, exchanging this post in 1830 for a similar one at S. George's Chapel, Windsor, where he succeeded Karl Friedrich Horn, the *collaborateur* of Samuel Wesley in the preparation of an English edition of J. S. Bach's "Wohltemperirte Clavier."

Highmore Skeats, junior, is well known by his double chant in E^b and his touching chorale, "The righteous souls that take their flight." He died at Windsor, 24 February, 1835, and was buried in the cloisters of S. George's Chapel. His daughter, Harriet, was married to Sir George Elvey, his successor in the organistship of S. George's.

* John E. West, *Cathedral Organists, Past and Present*, 1899.

JOSEPH PRING, the second of three amiable brothers, all choristers of S. Paul's under Robert Hudson, was appointed organist of Bangor Cathedral in 1793. He accumulated the degrees of Mus.B. and Mus.D. at Oxford in 1808, having, three years previously, published *Twenty Anthems in Score, for 1, 2, 3, 4, and 5 voices*. There is much excellent music in these compositions, the boldness and originality of many of the subjects being strongly reminiscent of Boyce. Some of the choruses are remarkably good and well worked out, especially "Sing unto the Lord," from "Behold, God is my salvation"; and "The Lord swears, and will not repent," from "The Lord said unto my Lord." Transcriptions of both were given by Vincent Novello in his *Cathedral Voluntaries* (1831). Only two of Pring's anthems have been reprinted in score in modern times—"With angels and arch-angels," edited by Dr. J. L. Hopkins; and "O Lord, we beseech Thee," by Joseph Warren.

Dr. Pring is now chiefly remembered by his chants. Nine of these compositions, four single and five double, were printed in a collection edited by George Cleland, organist of S. Mary's Chapel, Bath, in 1823. Others are to be found in the Oxford collection of Bennett and Marshall.

In 1813 Dr. Pring and three of the vicars choral of Bangor presented a petition to the Court of Chancery for the proper application of certain tithes which had, by Act of Parliament passed in 1685, been appropriated for the maintenance of the Cathedral choir, but which had been diverted by the capitular body to other uses. The suit dragged on until 1819, when Lord Chancellor Eldon, setting

at naught the express conditions of the Act, sanctioned a scheme which, indeed, gave to the organist and choir increased stipends, but, at the same time, kept them considerably below the amounts they ought to have received had the Act been carried out in all its force. Dr. Pring subsequently printed the various transactions in connection with the case, with notes, etc., and it has now become a remarkably scarce book.

In the preface to his collection and arrangement of these papers Dr. Pring observes, in reference to the proceedings of the Dean and Chapter of Bangor :—

The particulars of all these, and many other similar attempts, equally preposterous, are given in the course of this publication, which plainly shew to what unwarrantable expedients Trustees will resort (unless kept in check by the prying eyes of those groaning under the galling yoke of oppression) who ought, on the contrary, from the sacred responsibility reposed in them as Guardians, have imparted to the objects thus placed under their immediate protection, a portion of that “brotherly love,” which is the hackneyed theme theoretically inculcated by way of precept to others, without evincing, practically, the least semblance of example on their own part.

It may be asked, what advantage will the choir derive, in a pecuniary light, from Dr. Pring’s individual exertions, and sacrifices, during the last eight years? The answer is explicit. By the late Decision, the Choir will have to share among them the sum of £388 10s. od. *per annum*, instead of £110 as at present, being an addition of £278 10s. od. a year among the *bona fide* Members of the Choir; and which will (their *ratio* now being deducible into fourteen, out of twenty-four parts of the Annual account of the Funds) continue to increase in proportion as the tithes advance in value.

Had the intended Chapter Act passed, by which it was proposed to spend the enormous sum of £6950 from the tithes of Llandinam, for the alteration and enlargement of the Cathedral and for building a new church in Bangor, not a single farthing would ever have been added to the miserable yearly pittances doled out to the real working members of the Cathedral staff—the organist, singing-men, and choristers. This inference is evident from the circumstance of those officers not being so much as named in any part of the Act alluded to, and, consequently, no provision left for the purpose of augmentation.

It appears that on 26 December, 1811, Dr. Pring was sent for by the Chapter, then sitting, when he was addressed by Dean Warren as follows : “ Sir, as you appear determined to see that the Chapter do their duty under the Act of King James, we are also determined to *screw you up* to the utmost of your duty. For this purpose I have examined the Chapter Order Book, from the passing of the Act to the present time, and find only one order respecting the organist, which is to this effect ; that the organist should teach the singing-boys the art of singing, two hours in the week, and that for non-attendance he should forfeit 2s. 6d. Now, sir, as your salary is three times the amount of what the organist received at that time, we shall increase the forfeit for each non-attendance to 7s. 6d.” Prior to the passing of this Order of Chapter the instruction of the choristers was left solely to the discretion of the organist, without either fine or compulsion.

Dr. Pring was evidently a man of substance, courage, and determination, but it is said that he

was so impoverished by this lawsuit that he and his family were for some time in great need, and could only obtain their necessary sustenance on credit. The counterpart of these proceedings may be read in Whiston's *Cathedral Trusts and their Fulfilment* (1850), and in Miss Hackett's *Correspondence and Evidences respecting the Ancient Collegiate School attached to S. Paul's Cathedral* (1811-32).

Dr. Pring died on 13 February, 1842, and was buried in the Cathedral, or Old Church, Yard, Bangor. A black-bordered leaflet printed shortly afterwards had on it the following epitaph:—

Ah! gifted man! his death we all deplore,
The favourite son of Nature and of Art;
High was his calling, genuine his lore,
With such a genius we felt loath to part.

Dim are the eyes of relatives and friends,
As on the Bangor Choir affection doats;
Delusive fancy from the organ swells
Still to the sorrowing ear his requiem notes!

His master music in the Church below
Is hushed for ever!—Still we hope he plays
Immortal anthems; where the sounds of woe
Shall never damp the sweetness of his lays.

The last stanza only, in Welsh and English, is engraved on Dr. Pring's tombstone.

Dr. Pring's brothers were but short-lived. The elder, Jacob Cubitt Pring, was organist of S. Botolph, Aldersgate, and died in 1799, aged twenty-eight. He published, in 1790, *Eight Anthems as performed at S. Paul's Cathedral, composed and humbly dedicated (by permission) to the Dean and Chapter*. One of

these anthems, "Out of the deep," was reprinted in *The Seraphim*, a collection edited, in 1834, by Thomas Clark, of Canterbury. J. C. Pring copied much Church music for Archdeacon Heathcote. A setting of the *Te Deum* and *Jubilate*, in his autograph, is in the possession of the writer. He took the degree of Mus.B. at Oxford in 1797.

The younger brother, Isaac Pring, succeeded Dr. Philip Hayes as organist of New College, Oxford, in 1797. He held the post but two years, dying of consumption 18 October, 1799, aged twenty-two. Two of his chants were printed in Bennett and Marshall's collection. He graduated Mus.B. at Oxford in 1799.

Another of Hudson's choristers at S. Paul's, whose life, like that of Dr. Pring, stretched considerably into the nineteenth century, was GEORGE WILLIAM CHARD. He was born at Winchester in 1765, and spent sixty-two years in the service of that Cathedral, first, from 1787 till 1802, as lay clerk and assistant organist, and afterwards, from 1802 till 1849, as full organist. He was also organist of the College. He graduated as Doctor in Music from S. Catherine's College, Cambridge, in 1812.

Chard wrote extensively for the Church, some thirty anthems, either printed or in manuscript, being extant, as well as services in B^b, C, F, and G. He composed a large number of chants, some of which are still in use. Five were printed by Bennett and Marshall, and six in a collection compiled by John Amott, organist (1832-65) of Gloucester Cathedral.

A noted trainer of boys' voices, Chard was him-

self a good tenor. At the Hereford Festival of 1825 he took, at a short notice, the place of Thomas Vaughan, incapacitated by illness, and sang the tenor music in *The Messiah*.

His offertorio, "The mass was sung and the prayers were said," for a bass solo, with distant chorus—the words from Sir Walter Scott's *Lay of the Last Minstrel*—was long popular at London concerts and at the provincial music meetings. It was originally composed for and sung by James Bartleman, and it afterwards became a favourite with Thomas Ludford Bellamy and Henry Phillips. It was dedicated to Sir John Rogers, and published by Lonsdale. Chard's published Church music includes the anthems, "In humble faith" (words by Dr. Rennell, Dean of Winchester), "Is there not an appointed time?" (funeral anthem for his father, 1790), "O God, the King of Glory," "The earth, O Lord, is full of Thy mercy," "Just Judge of Heaven" (an adaptation from Mozart), "Happy the man whose tender care" (for the Centenary Festival of the Hampshire County Hospital, held in Winchester Cathedral, S. Luke's Day, 1836), and "O Lord, we beseech Thee." The printed copy of the last-named bears date 24 October, 1848.

A writer in the *Quarterly Musical Review* of 1821 mentions that he was at Winchester during the period of some important restorations in the choir, and heard the service performed on a Sunday afternoon in the Lady Chapel, under the direction of Dr. Chard. The music, sung entirely without accompaniment, included Hayes' *Cantate* and *Deus in E^b*, and Dr. Blake's anthem, "I have set God alway before me." By this it may be inferred that the

Winchester choir had at that time a good reputation. Chard published several hymns and other sacred pieces, such as "Resignation" (an Evening Prayer), "When we our wearied limbs" (a paraphrase of the 137th Psalm), "Wake, O my soul" (a Morning Hymn), Pope's Hymn on the Nativity, and some stanzas from Psalm LI. (New Version), adapted to music from Paisiello. He published a volume containing twelve glees in 1811, and wrote several songs, one of which, "Tell me, ye winged winds" ("The Enquiry"), enjoyed some popularity in its day. For some years Handel's harpsichord was in Chard's possession. The Doctor bought it of Dr. Hawtrey, one of the prebendaries of Winchester. After his death it was purchased by the Rev. W. Nixon Hooper, Precentor of the Cathedral, who sold it to Messrs. Broadwood, by whom it was subsequently lodged in the South Kensington Museum. Dr. Chard died at Winchester, 23 May, 1849, aged eighty-four. A brass tablet on one of the buttresses facing the garth in the college cloisters marks his resting-place.

One of the most notable musicians born during the last thirty years of the eighteenth century was WILLIAM CROTCH, who as a composer, performer, lecturer, and teacher attained considerable eminence, but who, like several other musical prodigies, failed, on the whole, to realize the great things expected of him.

William Crotch was born in Green Lane, S. George's Colegate, Norwich, 5 July, 1775. His father, Michael Crotch, was a carpenter by trade, and, having a passion for music, had built himself

a small organ, on which he learnt to play several common tunes, such as "God save the King," "Let ambition fire thy mind," etc.

Crotch's musical talent developed itself in infancy, and attracted so much attention that an account of this phenomenon was contributed by Dr. Burney to the Records of the Royal Society, and printed in the Philosophical Transactions for 1779, in the course of which he observed :—

There is now, in the city of Norwich, a musical prodigy which engages the conversation and excites the wonder of everybody. A boy, son to a carpenter, of only two years and three quarters old, from hearing his father play upon an organ, which he is making, has discovered such musical powers as are scarcely credible. He plays a variety of tunes, and has, from memory, repeated fragments of voluntaries which he heard Mr. Garland play at the cathedral. He has, likewise, accompanied a person who played on the flute, not only with a treble, but has formed a bass of his own, which, to common hearers, seems harmonious. If any person plays false it throws him into a passion directly ; and though his little fingers can only reach a 6th, he often attempts to play chords. He does not seem a remarkably clever child in any other way, but his whole soul is absorbed in music.

Some interesting anecdotes of the childhood of Crotch are extant from the pen of the Hon. Daines Barrington, author of *Miscellanies*, being accounts of the infant musicians Mozart, Samuel and Charles Wesley, and the Earl of Mornington.

In the spring of 1780 Crotch was taken to London, where he performed upon the organ in public. A steel engraving, subscribed "Master Crotch, the Musical Phenomenon of Norwich," was published in *The European Magazine*, and represents him as playing the organ. When only eleven years old he

was sent to Cambridge, where he remained for two years under the tuition of Dr. Randall, the Professor of Music, organist of King's and Trinity Colleges and to the University Church. Crotch deputized for Randall at all three places. When fourteen he composed an oratorio, *The Captivity of Judah*, which was performed at Trinity Hall.

In 1788 Crotch proceeded to Oxford with the view of studying for Holy Orders, but his patron, the Rev. A. Schomberg, dying, he resumed the profession of music, and was appointed organist of Christ Church on the death of Thomas Norris in 1790. He took his degree of Bachelor in Music in 1794. Before the death of Dr. Philip Hayes he conducted the concerts in the Music Room, and continued to preside at them for several years. At Dr. Hayes' death, in 1797, he was made organist of S. John's College and succeeded to the Professorship, though only twenty-two years of age. He took his degree of Doctor in 1799, and in 1800 and the four following years read lectures in the Music School, which were afterwards published. He was also organist of the University Church, and compiled a collection of psalm tunes, as sung at the University sermon, together with 'Tallis' Latin Litany, as used on the first day of Term.

The following dialogue is stated, on the authority of George Valentine Cox, to have taken place, at the close of a service, between Dr. Cyril Jackson, the unmusical Dean of Christ Church, and Dr. Crotch :—

Dean (with his watch in his hand, but no music in his ear). "Mr. Organist, you are over your time."

Dr. C. "Mr. Dean, only a few minutes."

Dean. "Only a few minutes, sir! Why, that's an age to an old man with rheumatism in his knees, and sitting under your noisy organ."*

The Dean's stall was then literally under the organ, which at that time stood upon the oak screen separating the choir from the nave and transepts of Christ Church Cathedral.

In 1807 Crotch resigned all his Oxford appointments except the Professorship, and thenceforward spent his time in London, being elected, in 1820, Lecturer on Music at the Royal Institution. As a lecturer he was greatly behind his age, viewing with suspicion any advance in the art of music, sacred or secular. Three years later, on the establishment of the Royal Academy of Music, he was appointed its first principal, but he was no disciplinarian, and he resigned the post in 1832. He made his last appearance in public as a performer at the Musical Festival in Westminster Abbey in 1834, when he played the organ on the third day.

After a useful and honourable life, during which he suffered much from delicate health, Dr. Crotch died suddenly, whilst seated at dinner, at the house of his son, the Rev. W. R. Crotch, Head Master of Taunton Grammar School, on 29 December, 1847. He was buried in the neighbouring churchyard of Bishop's Hull.

Crotch's Church music is invariably pleasing, though it cannot be said to represent dignity in a high form. "It is written with all the power of one familiar with scientific resource; the melodies are very beautiful and the harmonies striking. But there is not often a feeling of exaltation brought to

* *Recollections of Oxford*, 1868, p. 227.

the mind by his music as a whole, though in parts there are touches of masterly artistic power.”*

About 1798 he published *Ten Anthems, respectfully dedicated to the Dean and Chapter of Christ Church, and composed for the use of that Cathedral*.† Among these, “Sing we merrily,” “How dear are Thy counsels,” “O Lord God of hosts,” and “Be merciful unto me” (with its pathetic concluding verse and chorus, “Comfort the soul of Thy servant”), keep their places on our Cathedral service lists. His fine setting of Heber’s Trinity Hymn, “Holy, Holy, Holy,” was sung for the first time at the University sermon preached by his son, the Rev. W. R. Crotch, at New College, Oxford, on Trinity Sunday, 1827. Two anthems, written at a later period—“In God’s Word will I rejoice” and “O come hither and hearken”—were published by Cramer. The second of these contains a fine bass solo, and may frequently be heard at Westminster Abbey.

The style recommended by Crotch for the employment of the aspirants for the Gresham Prize Medal is by no means represented in any of these anthems, for they exhibit “variety,” “contrast,” “expression,” and, in some measure, “novelty” and “originality.” His views on the subject of Church music evidently underwent a sudden change.

Crotch will perhaps be longest remembered by his chants. Of the many composed by him, thirteen were published (arranged by himself) in Bennett and

* W. A. Barrett.

† Six of these anthems were newly edited for Novello, in 1856, by William Henry Monk, Professor of Vocal Music in King’s College, London, and organist of S. Matthias, Stoke Newington.

Marshall's collections. Some of these had appeared previously in a collection by Dr. Clarke Whitfeld, already mentioned in connection with that composer. Others, again, appeared in *The Cathedral Chant Book*, a collection of two hundred, compiled by John Marsh (1752-1828), the distinguished amateur of Chichester. In 1842, when resident at Kensington, Crotch collected his chants from the above sources and published them, seventy-four in number, in score with organ accompaniment, oblong 4to. The first, a single chant in D, bears date 1787; the last, a double chant in A minor, 1841. Those previously arranged for Bennett and Marshall were given with more or less difference in the harmony, by no means to their improvement.

Crotch's *chef-d'œuvre* was, undoubtedly, his oratorio, *Palestine*, the words of which were selected from Bishop Heber's prize poem. It was first performed at the Hanover Square Rooms in 1812, but since then can hardly be said to have had full justice done to it. It was revived by the Sacred Harmonic Society in 1874, and of late years portions have been adopted for use as anthems. That the work is an effort of great genius no one can venture to urge; but that there is an amount of talent displayed in parts of it which almost reaches that high standard is equally certain. Of the choruses, "Reft of thy sons," "Let Sinai tell," and "Worthy the Lamb," may be pointed out as standing above the rest. In the last-named it was difficult to avoid the appearance, at least, of copying the immortal finale of Handel's *Messiah*; yet, though Crotch has selected the same key, and opens his chorus, like that of Handel, with the subject sung in unison by

the tenors and basses, the resemblance stops there, and the chorus, as it proceeds, vindicates its composer's claims to originality as well as sound writing. The most popular and best-known piece in the oratorio, however, is the quartett in G major, "Lo, star-led chiefs." This is one of those happy thoughts that occur but seldom, even to the greatest composers ; it *sings* throughout, and no one can hear it without having its melody sounding in his ears and haunting his memory for days after.

Besides *Palestine*, Crotch wrote another oratorio, *The Captivity of Judah*, an entirely different composition from his juvenile work of the same name. It was performed for the first time at the Installation of the Duke of Wellington as Chancellor of the University of Oxford, June, 1834.

One of Crotch's best and most original conceptions was his motett, "Methinks I hear." This piece, seldom performed according to the composer's original intention, is for five voices, and while a chorus in four parts sings merely the words, "Hallelujah, Amen," a principal bass voice has the air to these words by Thomson :—

Methinks I hear the full celestial choir

Through Heaven's high dome their awful anthem raise ;
Now chanting clear, and now they all conspire

To swell the lofty hymn from praise to praise.

The bass solo was originally written for James Bartleman, whom the famous surgeon, Abernethy, described as "an orator in music." William Gardiner, of Leicester, gave in his book *Music and Friends* a picturesque anecdote respecting Bartleman and Crotch's motett which is worthy of transcription.

Gardiner, then, is present at a musical evening in the country—"a rich evening," as he calls it—when Crotch's motett is sung under the following circumstances :—

"In the principal room where the company sat, some sounds were heard of an organ, and melodious voices streaming from a distant apartment, when Bartleman started up, and in an undertone of voice, singing in his impressive way, began with 'Methinks I hear the full celestial choir.' Then stopping to listen, the company amazed, stretched their ears, and drank in the pleasing sound. On his coming to the words, 'Now chanting clear,' the distant door was opened, and the magic swelling of the sounds enraptured the audience."

In 1826 Crotch contributed two pieces to a collection of original sacred music, compiled by Alfred Pettet, a pupil of Dr. Beckwith and organist of S. Peter Mancroft, Norwich. These were an anthem for four voices, "O Lord, from Whom all good things do come," and a motett for five voices, to words by Milman,* "Weep not for me," the leading subject of which is one employed by Blow, Clari, and Handel. Crotch was the composer of two anthems of large dimensions—one, "The joy of our heart is ceased," written in 1827 on the occasion of the death of the Duke of York, and printed in full score; the other, "The Lord is King," composed in 1843 for the concerts of the Sacred Harmonic Society.

No liturgical music by Crotch can be discovered

* Henry Hart Milman, then Professor of Poetry in the University of Oxford, and subsequently (1849-68) Dean of S. Paul's.

beyond a setting of the *Kyrie Eleison* in F, contributed to *Lyra Ecclesiastica*, a collection of services, anthems, chants, psalm tunes, and organ pieces, edited in 1844 by the Rev. Joshua Fawcett, and a *Gloria Patri* (a canon 2 in 1), published in *The Harmonicon*. His instrumental music includes a set of twelve fugues on chants by Henley, Battis-hill, Soper, Norris, Jones, Philip Hayes, W. R. Crotch, Blow, and others, published by R. Mills between 1835 and 1837. These are extremely clever. He also published *Rules for Chanting the Psalms of the Day*, and a set of psalm tunes for the use of parish churches, originally (1836) arranged for the organ and a single voice, but afterwards (1842) republished in score by Dr. G. J. Elvey. He contributed nine tunes to the second edition of Hackett's *National Psalmist*, published in 1842.

His secular music includes a number of sinfonies, sonatas, and concertos ; an ode, "Mona on Snowden calls" ; and two fine glees, "Go, tuneful bird," and "Yield thee to pleasure, old care." He wrote several didactic works, among them *A Treatise on Harmony* and *Elements of Musical Composition*. His *Lectures*, read in London and Oxford, are now of little value ; but the three volumes containing specimens of the various styles of music referred to therein are useful. As regards Church music, Crotch chose to fix upon one chronological date as the rise of the "pure sublime" style, and another chronological date as the period of its decline. In exemplifying his theory he made one ludicrous mistake. As an instance of the Church school in its perfection he quoted, in one of his Lectures, a double chant in D minor, imagining it was the com-

position of *Thomas* Morley, of 1585, whereas it was that of *William* Morley, who died more than a hundred years later.

Crotch was a well-read theologian, and left, in MS., a complete Commentary on the Old and New Testaments and the Book of Psalms.*

In the music library at S. Michael's College, Tenbury, there are three oblong quarto volumes in manuscript, containing Crotch's contributions to the Harmonic Society of Oxford between 1796 and 1803. These compositions comprise 30 sacred canons, 12 rounds, 12 glees, and 12 motetts or anthems. All, with the exception of two anthems and three glees, are unpublished. Among the members of this Society were William Beale, William Horsley, J. W. Callcott, Thomas Attwood, J. C. Pring, Cipriani Potter, Dr. Burney, William Jackson of Exeter, John Marsh, the Rev. R. P. Goodenough, and Crotch himself.

The subjoined appreciation of Dr. Crotch was written in 1870 by the Rev. W. H. Havergal for his *Psalmody and Century of Chants* :—

Dr. Crotch, born at Norwich in 1775, was, as to musical genius, a child of European celebrity. A synoptical account of his singular precocity, and of his subsequent history up to the date of his Oxford professorship at the early age of twenty-two, may be found in the *Dictionary of Musicians*. But the remarkable points of his later life do not appear to have met with any record. The knowledge of these is now confined to a very limited circle of surviving friends. The author of the present work ventures, therefore, on a

* The Commentary on the Psalms is in my possession. A memorandum on the last page states : "I finished writing these notes, Sunday, Aug. 2, 1829. Wm. Crotch."—J. S. B.

brief narration of such facts as came within the range of his own observation.

The diminutive frame and noble head of Dr. Crotch were types of his feeble health and masterly talent. . . . His manual faculties were unique. He could write with his left hand as easily as with his right; and even with both hands at once when penning a piece of music. Specimens of this ambidexterity can be shown. Though he could not span more than an octave, and organ pedals were unknown, yet his extemporaneous Basses were not only flowing, but singularly full and fine. By an almost legerdemain use of his fingers and knuckles, he could—as when a child—produce astonishing effects. From his boyhood, he could manipulate a violin, in almost every imaginable position. He occasionally played a duet with one or other of the great Cramers—father or son—at the Hanover Square Rooms.

He had also remarkable talent in sketching views and etching them. He published *Six Views in the Neighbourhood of Oxford*, and six others of *The Fire at Christ Church*. For a time, and, as he said, “for fun,” he taught drawing in a ladies’ boarding-school, while some ordinary master taught music. He was well known as extremely clever in pencilling a person’s likeness to the very life, while holding a short conversation with him. The Great Walk in Christ Church Meadows used not unfrequently to witness his skill as a pyrotechnist. Some of his devices were not only very elegant, but very original; not a few of them are unconsciously perpetuated in the firework displays of the present time.

What was far better, no auditor in the University Church was more attentive than he; nor could anyone surpass him in giving an account of some memorable sermon. It was no uncommon thing for him, while seated in the organ-loft, to take shorthand notes, and to append to them a vivid profile of the preacher.

Summarily, it may be remarked that the genuine merits of Dr. Crotch were never, during his life, adequately appreciated. His retiring disposition might, in some degree,

account for this. They who heard his organ or pianoforte performances will never forget that union of brilliancy and majesty, precision and power, which they uniformly presented. "Strange," said a friend, "that a form so diminutive can produce sounds so mighty." "Never," said another, "did I perceive the beauties of the Hailstone Chorus till I heard him play it, on one of Broadwood's grand pianofortes, at the Surrey Institution. It seemed as though I heard the hailstones *rattle* and saw the fire *run along* the ground. No orchestra ever produced an effect at once so vivid and so thrilling."

Dr. Crotch, as one of the most learned and accomplished English musicians, merits such a memorial as is not yet extant.

In the same month and year as the death of Dr. Crotch occurred that of Sir JOHN LEMAN ROGERS, who, although an amateur, was worthy to stand in the presence of many a good professor. He was born 18 April, 1780, and was educated at Winchester College (*Co. Præ.*, 1795) and at New College, Oxford. He was the son and heir of Sir Frederick Lemman Rogers, M.P., Recorder of Plymouth, the fifth baronet, and succeeded his father in the title June, 1797. In 1820 he was elected President of the Madrigal Society, and held office until his retirement in 1841. A very scientific musician and composer of the first class in a particular style, he made an excellent President, for he knew how to bring and bind together the lovers of ancient music; and being a forcible and good speaker, with much wit and humour, he kept everybody and everything up to the true point. As a Church composer he is remembered by his excellent chants and by his full Cathedral Service in F, which combines grace of melody with perspicuity of harmony—a style in

which he took especial delight. This composition was written in 1839 at the instance of his friend James Turle, organist of Westminster Abbey, at which church it was, until comparatively recently, in constant use. It was published in score by Cramer and Lonsdale, under the editorship of Thomas Oliphant, secretary of the Madrigal Society. Subsequently the plates and copyright were purchased by Novello.

Seven chants by Sir John Rogers were printed by Goss in his collection, *Chants, Ancient and Modern* (1841); and three psalm tunes—"Blachford," "Canterbury," and "Maidstone"—appeared in Hackett's *National Psalmist* (1842). He wrote several anthems, one of which, "Be Thou my Judge," was sung at the Commemoration of Sir Thomas Gresham, held at the Egyptian Hall, Mansion House, in 1836, on which occasion Charles Lucas gained the Gresham Prize Medal for his *Magnificat* in F. Another anthem, "Hear the right, O Lord," written on the death of Philip Salter, one of the lay vicars of Exeter Cathedral, was inserted by Henry Haycraft, organist of S. Petrock's Church, Exeter, in his collection, *Sacred Music*, published by Mori and Lavenue in 1837. In the composition of glees and madrigals he vied with another titled amateur, Lord Mornington. A volume, containing sixteen of his glees for 3, 4, 5, and 6 voices, was published about 1845 under Thomas Oliphant's editorship. Some of these incline to the madrigalian style—"Hears not my Phillis," "See, Flora fair," and "O say, ye saints," are among the best. The last-named was first sung at the Madrigal Society on 18 July, 1839, and is still a favourite at its meetings. His establishment,

at Westminster Abbey, of an annual service in commemoration of Tallis has already been noticed.

Sir John Rogers died at his seat, Blachford, Ivy-bridge, South Devon, on 10 December, 1847. He was unmarried, and was succeeded in the baronetcy by his brother, Frederick Leman Rogers, who died in 1851, and who, in turn, was succeeded by his son, Frederick Rogers, raised to the peerage in 1871 as Baron Blachford.* The baronetcy, created in 1698, became extinct on Lord Blachford's death in 1889.

Sir John Rogers was a keen sportsman, and took a prominent part in the Conservative politics of the county of Devon. When in town he was a constant attendant at Westminster Abbey, and after the services was fond of strolling about the cloisters with his friend Turle. On one of these occasions Sir John said: "Oh, Turle, I heard a very good story yesterday which I *must* repeat to you. A nobleman (mentioning his name) came up to London a few weeks ago for the season, bringing with him his two grown-up daughters. At the breakfast-table a few mornings ago he said to them, 'Now, girls, you have asked me more than once to let you have some music lessons while you are in town, and I have decided that it shall be as you wish.' 'Oh, thank you, dear papa.' 'Last night,' he went on to say, 'I dined with the members of one of the leading musical societies, and sat next to a most agreeable, jovial fellow, whom I liked so much that I invited him to come and coach you, and he is to be here to-morrow morning at ten

* Under-Secretary of State for the Colonies, 1860-71. His *Letters*, published in 1896, throw much fresh light on the Oxford Movement, in which he took a prominent part.

o'clock.' 'Oh, thanks. What is his name?' 'Here is his card. His name is Dr. Breve.' 'What!' exclaimed the two young ladies at the same moment, 'a Doctor of Music?' 'Yes, my dears. Why, what is the matter with you both?' 'Oh, papa, it is quite too dreadful.' 'Why, I thought I was doing quite right. What is amiss?' 'Dear papa, this gentleman *may* be what you call a most agreeable, jovial fellow, but he is sure to bring us such *dry* music.' "

The late Dr. E. J. Hopkins, who was present on the above occasion with Turle and Sir John Rogers, used to quote this anecdote in talking of musical degrees, which seventy years ago were not so highly valued and esteemed as they were in the eighteenth century, or as they are at the present day. In fact, during the earlier part of the last century degrees were rarely possessed by the then leading members of the musical profession. For instance, among those who passed through life successfully without the assistance of any such diplomatic distinction were Thomas Attwood, old Sam Wesley and his brother Charles, Thomas Adams, the celebrated organist James Turle, and, somewhat later, Henry Smart and, until quite late in life, Sir John Goss.

By "dry" music the aforesaid young ladies meant classical music, which frequently is dry or most interesting, according to the manner in which it is set before the learner. Classical music, it is hardly necessary to observe, requires to be analysed to the student; its form explained; its construction exhibited; and its various details and beauties enlarged upon. But that is precisely what, in times gone by, sometimes was *not* done.

CHAPTER XII

CATHEDRAL MUSIC DURING THE SECOND HALF OF THE NINETEENTH CENTURY

THE five composers who have been selected to typically represent the period forming the subject of our present and last chapter are Thomas Attwood, Walmisley, Samuel Sebastian Wesley, Henry Smart, John Goss, and Frederick A. Gore Ouseley.

Of course, one is by no means unmindful of the fact that during the same period was accomplished the best work of such masters as James Turle, George J. Elvey, William Sterndale Bennett,* George A. Macfarren,* Edward J. Hopkins, Robert P. Stewart, and, later on, that of a younger generation, of which Charles Steggall, John B. Dykes, J. Baptiste Calkin, John M. Young, George B. Arnold, Herbert Oakeley, George M. Garrett, Philip Armes, Berthold Tours, Joseph Barnby, John Stainer, Henry Gadsby, and Arthur Sullivan may be claimed as the representatives.

To do full justice to the lives and works of these nineteen composers, with brief sketches of many of lesser note—to say nothing of such distinguished

* Although Bennett and his successor in the Professorship of Music at Cambridge, Macfarren, never held Cathedral appointments, both wrote for the Church.

writers for the Church who are still with us, as Sir George Martin, Sir Frederick Bridge, Dr. W. B. Gilbert, Dr. Ebenezer Prout, Dr. C. Harford Lloyd, Sir Villiers Stanford, Sir Walter Parratt, Dr. A. H. Mann, Mr. Myles B. Foster, Mr. John E. West, Mr. Charles Macpherson, Dr. W. G. Alcock, and others—a volume almost the size of that of the present one would be required.

However, it is gratifying to observe that biography has not been neglected so far as nine out of the above list of composers are concerned. We have *The Life of Sterndale Bennett*, by his son, Mr. J. R. Sterndale Bennett; *The Life of Sir George Macfarren*, by the late Mr. H. C. Bannister; *The Life and Reminiscences of Sir George F. Elvey*, by Lady Elvey; *A Memoir of Sir Robert Stewart*, by the late Rev. O. J. Vignoles; *The Life of Sir Herbert Oakeley*, by Mr. E. M. Oakeley; *The Life and Letters of the Rev. F. B. Dykes*, by the Rev. J. T. Fowler; and memoirs of Sir Arthur Sullivan, by Messrs. Arthur Lawrence, W. J. Wells, and H. Saxe-Wyndham. To these books, all of which are replete with interest, the reader is referred. The admirable accounts of Sir John Stainer, Dr. Steggall, Dr. G. B. Arnold, Dr. Armes, and Dr. E. J. Hopkins, contributed in recent years by Mr. F. G. Edwards to the columns of the *Musical Times*, should also be consulted. Some of these accounts have the additional advantage of being illustrated.

In the person of Thomas Attwood Walmisley we have presented to our notice the somewhat rare instance of an English Church composer combining sound musicianship with extensive mathematical

and literary abilities. The subject of our present sketch was born at 18 Cowley Street, Westminster, on 21 January, 1814. His father, Thomas Forbes Walmisley (son of William Walmisley, Clerk of the Papers to the House of Lords), was a musician of excellent repute, and for many years (1814-54) held the post of organist of S. Martin-in-the-Fields.

After receiving his early instructions in music from his father, Walmisley was placed, for the more advanced branches of study, under his godfather, Thomas Attwood. It will thus be perceived that his musical pedigree was a good one, and the influence not only of his master, but also that of Mozart, is clearly traceable in several of his compositions. He was accustomed to relate, in reference to Attwood's devotion to Mozart, that when *Don Giovanni* was first performed in England Attwood attended as a listener for twenty-one nights in succession.

Walmisley's musical proficiency declared itself at an early age. "He was," wrote his father, "an intelligent and endearing child." At fifteen he was considered a good performer on the organ and pianoforte, and two years later he found himself organist of the parish church of Croydon. From the vicinity of his father's house to Westminster Abbey, the young musician enjoyed frequent opportunities of hearing the service performed in that noble church, accompanied on what was then considered "one of the most mellow and exquisitely toned organs in the world." Vincent Novello, who was at that time a great frequenter of Westminster Abbey, recollected often seeing "Mr. Walmisley (then a mere boy) in the organ-loft there, listening with profound attention and evident delight to the

solemn and impressive effects of the choir, when chaunting the glorious works of Tallis, Blow, Orlando Gibbons, Purcell, Croft, and other great writers of the real English school, and gradually forming his taste upon the noble simplicity, the grand harmonies, the solid and masterly counterpoint, and the severe magnificence and sublimity of style to be found in the admirable productions of our old Cathedral composers."

In 1829, when only sixteen, Walmisley acted as umpire at a competition for the organistship of the new church of S. James', Bermondsey. The successful candidate was James Turle, who two years later became organist of Westminster Abbey. The amusing notes made by Walmisley on the playing of the various candidates, among whom was Gauntlett, are now in the possession of the present writer.

While at Croydon Walmisley became acquainted with the amiable and learned Thomas Miller, a famous Cambridge coach, formerly Fellow of Trinity and Senior Medallist, who encouraged his love for literature and mathematics.

About 1832 Monck Mason, the impresario, endeavoured to secure Walmisley for the composition of English Opera, but he was unsuccessful, our composer having decided to proceed to Cambridge, where, on 1 February, 1833, he was unanimously elected to the united organistships of Trinity and S. John's Colleges. His predecessor was Samuel Matthews, Mus.B., "a kindly man in private, but a regular martinet during 'official hours.' " *

* William Glover, *Memoirs of a Cambridge Chorister*, II, 143 (1885). Samuel Matthews, born in 1796, was a chorister in Westminster Abbey under Robert Cooke, and afterwards a lay

At Cambridge, Walmisley found choirs worthy of the best efforts of his genius, and at the time of his appointment there is reason to believe that the requisitions of the statutes of that world-renowned foundation, Trinity College, were, with two exceptions, as regarded the choral arrangements, fulfilled to the very letter. One of these exceptions was the reading of the prayers by the chaplains; contrary to the only mode sanctioned by the Church at choral service, viz. intoning. The advantages of the ecclesiastical chant for audibility and solemnity have been so often set forth, and are now so generally allowed, that there is no need to enlarge upon them in this place. The other omission was the disuse of the weekday choral service, with the exception of "surplice days," that is, Saturday evenings, and Saints' days and their eves. At this time the musical staff of Trinity consisted of four chaplains in priests' orders, six lay clerks, ten choristers, and a music-master and organist. The same lay clerks and choristers did duty at S. John's College as well, the latter being sent, at the joint expense of the two colleges, to a private school in Downing Terrace, and subsequently to one in Prospect Row.

The organ in Trinity Chapel (originally built by Father Smith in 1708) has long been famous, and

clerk of Winchester Cathedral. He was appointed organist of Trinity and S. John's Colleges, Cambridge, on the resignation of William Beale, the distinguished madrigal writer, in 1822, and died 9 December, 1832, aged 36. One of his principal publications was a volume, *Four Verse Anthems adapted to English Words from the Sacred Works of Haydn, Mozart, and Pergolesi*. He also wrote a *Te Deum* and *Jubilate* in F, printed in Binfield's *Choral Service of the Church* (8vo, 1849); but he is now chiefly remembered by two double chants.

shortly after Walmisley's appointment great improvements were made in it. An interesting and exhaustive account of this instrument was contributed by the late Mr. Gerard F. Cobb to the *Trident*, June and December, 1890.

In a valuable work, *The Cambridge Portfolio*—a collection of papers by various writers on matters of interest connected with the University, and edited by the Rev. J. J. Smith, 2 vols. (1840)—there is an account of the organs in some of the churches and college chapels, contributed by Walmisley; likewise a description of the service in Trinity Chapel from the pen of the Rev. William Selwyn, Fellow of S. John's, from which the subjoined remarks are extracted:—

“The interest which belongs to Trinity Chapel is of a higher order than that which is due to the powers of art; it is one of religious feeling and association; it is a matter of heart and mind and soul. In no other place does there exist so impressive a demonstration of the religious spirit of our academic institutions. The large number of students, the great body of resident fellows, many of them distinguished in various walks of learning, the ancient names of glory connected with this college, combine to render the celebration of Divine Worship in this Chapel more than usually solemn and affecting.”

In another part of his paper Mr. Selwyn dwells very feelingly on the singing by the Trinity choir of Boyce's noble anthem, “O where shall wisdom be found?” a composition at all times impressive, but doubly so when heard in a congregation like that of Trinity, a congregation composed almost exclusively of those engaged in the pursuit of knowledge,

in a place rich in the records of departed genius and virtue, and of the wise and good of many generations. Surely no one can sit there on such occasions without feeling his spirits raised and his heart improved by the influence of time and place. This is, indeed, one of the most powerful triumphs of Church music, whose solemn touches are here rendered irresistible by their union with the striking words of Scripture and with the whole power of local association. Next to that wonderful and never-to-be-forgotten Sunday evensong in King's College Chapel, few things are more gratifying than a visit to Trinity on a Sunday morning in full Term ; to sit at the extreme western end of the ante-chapel ; to view through the open doors of the screen that vast surpliced army,

Kneeling and worshipping together.

and to listen to the distant choir in the singing of *Matin* or *Eucharistic Office* ; and finally, while the noble organ is breathing forth its solemn notes of dismissal, to dwell for a short time on the memorials of departed genius in which this college is so rich, and for which no more appropriate place could be found than this entrance to the House of Prayer ; reserving for the last that masterpiece of Roubiliac, the marble statue of Sir Isaac Newton, the ever-present glory of Trinity, a monument which, once gazed upon, is ever remembered. As Mr. Selwyn beautifully puts it :—

“ The eye of the philosopher uplifted to Heaven, the happy serenity which pervades the features, may well persuade us (and in this hallowed place who can refuse to believe ?) that in this outward

form was enshrined a spirit full of immortality ; a soul touched with 'the tender mercy of our God, whereby the dayspring from on high hath visited us.' "

Soon after his arrival at Cambridge, Walmisley took his degree of Bachelor in Music, but he did not proceed as Doctor until 1848. In the Graduates' list the date of the latter is incorrectly given as 1846. Walmisley's exercise on the occasion of his graduating as Bachelor was a setting of a portion of the 68th Psalm, "Let God arise," which had, of course, accompaniments for an orchestra. He then requested leave to graduate in arts, which, on a specimen of his attainments being given, was granted, and he took up his residence at Corpus Christi, but subsequently migrated to Jesus. He took his degree of M.A. in 1841, and competed, unsuccessfully, for the University Prize Poem. One of his first Church compositions at Cambridge was a fine anthem, "O give thanks," expressly written for the Commemoration of Founders and Benefactors at Trinity on 27 October, 1834. Another anthem, "O God, the King of Glory," and the noble Morning Service in B^b, were composed in the same year. A treble solo, "Lord, help us on Thy Word to feed," doubtless belongs to this period. It was contributed to *The Sacred Minstrel*, a collection of songs, duets, and trios, compiled by John Goss, which appeared in periodical numbers between 1833 and 1835. His Morning and Evening Service in C major, in the short, full style of Boyce, was written while he was organist of Croydon. It was sung at Streatham Church on Sunday, 16 October, 1831, on the occasion of the opening of the new organ by Bishop,

the composer presiding on the occasion. The service paper lies before the writer. On it were printed in full the words of the two anthems sung, "Blessed be Thou" and "Sing, O Heavens," both by Kent.

In July, 1835, the Marquis of Camden was installed Chancellor of the University of Cambridge, and Dr. Clarke Whitfeld, the then Professor of Music, being incapacitated by illness, the task of composing an ode fell upon Walmisley. The performance took place in the Senate House, the exponents of the solo parts being Malibran, Terrail (a favourite festival alto of enormous bulk), Braham, Henry Phillips, and John Parry. Sir George Smart conducted, and François Cramer led the band, which included Lindley and Dragonetti. The ode (written by Dr. Christopher Wordsworth, Master of Trinity) proved a great success, one of the quartetts therein, "Fair is the warrior's mural crown," being especially noteworthy.

In the next year Dr. Clarke Whitfeld died, and Walmisley was unanimously elected his successor in the professorial chair of music. At this time the office had become a mere sinecure, the salary being extremely small and the Professor not even being required to reside. However, on Walmisley's accession a new order of things was established.

In knowledge of musical history and general cultivation he was in advance of most English musicians, and was the first to introduce the system of musical lectures illustrated by practical examples. One of the most interesting of his course was that on the rise and origin of the pianoforte, in which, as one of his biographers* informs us, he incidentally

* Mr. Arthur Duke Coleridge.

spoke of Bach's Mass in B minor as the greatest composition in the world, and prophesied that the publication of the Cantatas (then in MS.) would show that his assertion of Bach's supremacy was no paradox. It may confidently be said that the number of English musicians who, sixty years ago, were acquainted with any music by the great Leipsic cantor, beyond the "Forty-eight Preludes and Fugues," might be counted on the fingers; and Walmisley fearlessly preached to Cambridge men the same musical doctrines that Schumann and Mendelssohn enforced in Germany.

Two beautiful solo anthems, "Father of Heaven" and "Hear, O Thou Shepherd of Israel," were Walmisley's principal productions of 1836. In 1838 he carried off the prize offered by the Committee of the Dublin Ancient Concerts for an anthem. This was the masterly composition, "Remember, O Lord," and it was subsequently published by Novello. To commemorate the Coronation of Queen Victoria he wrote, in the same year, a bright, melodious anthem, "Behold, O God, our Defender."

Walmisley's chief Church works of 1839 were a choral hymn, "From all that dwell below the skies" (printed, with a double chant, in Hackett's *National Psalmist*, three years later), and the fine Morning, Ante-Communion, and Evening (*Cantate*) Service in F. Dr. Harvey Goodwin, a former Bishop of Carlisle, remarks in his "Recollections of a Dean," an essay contributed to the *Essays on Cathedrals*, edited in 1872 by Dean Howson of Chester :—

"While I reverence the works of Tallis, Dean

Aldrich, Purcell, Gibbons, Croft, Boyce, and should grieve exceedingly that their works should ever be neglected, I think it also right to remember that there are no indications whatever of the gift of musical utterance being sparingly bestowed in our own days. I do not hesitate to say that, in my own opinion, the 'Services' of the late Dr. Walmisley are equal in grandeur of conception and in variety of musical phrase to anything which has come to us from the older Masters. I would specify his 'Credo in F' as one of the grandest musical renderings of the Nicene symbol ever produced."

Dr. Harvey Goodwin was a well-known member of the University of Cambridge, who had been Second Wrangler in 1840; a successful preacher and energetic parish priest. An excellent musician, it may be mentioned that during the eleven years (1858-69) he was Dean of Ely he was wont to sing the latter part of the Litany, commencing with the Lord's Prayer, at each recurrence. He was also in the habit of attending the choir rehearsals and of singing the tenor part, which he did with intelligence and effect.

After 1839 our unique school of English Church music continued to receive from the pen of Professor Walmisley a noble series of offerings in the purest style of devotional composition—the inheritance of a long line of illustrious predecessors—with such additions as came from the right use of modern knowledge. In 1843 he wrote his Morning, Ante-Communion, and Evening Service in D major. Concerning the production of the Evening

Canticles, the Rev. W. E. Dickson, late Precentor of Ely, observes :—

“I recall an evening service in Trinity Chapel in 1843 or 1844, at which the *Magnificat* and *Nunc Dimittis* in the key of D major were sung for the first time. The popular Professor walked up and down the ante-chapel for some minutes before the service began, conversing with the Master, Dr. Whewell. The faces and figures of both are indelibly impressed upon my memory.”

In 1844 was written that little gem of an anthem in the major key of E, “Not unto us, O Lord,” in which, it may be observed, the composer was capable of giving shape to his idea of religious music, which shows “the sweet singer, prayerful, yet joyous.” It was originally intended as a Grace, to be sung without accompaniment in the Hall of Trinity College, and was first printed in Henry Haycraft’s collection, *Sacred Harmony*, in 1851.

In 1845 Walmisley composed his fine Evening Service in B^b, for a double choir, a style of writing for which, like Sir Frederick Ouseley, he had a great predilection. For the reopening of Jesus College Chapel, on All Saints’ Day, 1849, he composed an anthem, “Ponder my words.” This is exclusively for treble voices. In 1854 he wrote, for the Choir Benevolent Fund Festival in King’s College Chapel, a five-part anthem, “Blessed is he that considereth the poor and needy”; and in 1855 the familiar Evening Service in D minor, in which he was one of the first to show us how effectively broad, unisonous passages may be handled with a free organ accompaniment. In this service the *Nunc Dimittis* con-

cludes with the dominant major chord ; while the *Magnificat* terminates with the chord of D major. At King's College, Cambridge, however, it is the custom to reverse the final Amens of the two Canticles in order to obtain a close in the tonic key in the *Nunc Dimittis*. It would be interesting to know if this practice is followed in other " quires and places where they sing." The autograph of " Walmisley in D minor " is in the possession of Dr. A. H. Mann, organist of King's College and to the University.

The composition of Walmisley's elaborate and effective anthem, " If the Lord Himself had not been on our side," was probably suggested by his pupil, William Glover, who, in his *Memoirs of a Cambridge Chorister*, observes :—

" I once addressed our Professor in the following terms : ' Surely in our good Cathedral music we must, in future, add something of a modest orchestral effect to the organ part. Whether we are more restless than our fathers or not, certain it is that we are apt to become impatient when we hear long, drooping notes, like those in Kent's *Blessed be Thou*. How different is the effect from that produced in the chorus, " Help, Lord," in *Elijah*, where a few bright notes on the violins sustain the voices for a length of time. Handel's music would, in many cases, be absolutely tedious without his simple yet important violins. Take these away from the organ part, and the chorus, " O first created beam," becomes a rather slow, old-fashioned piece of music. Try it thus, and you will perceive the effect.' The Professor seemed, for a time, inclined to defend an imitation of the ancient, unassisted Church music.

But, like Dr. Crotch,* he was ultimately moved, and in a few months he produced an anthem based on these conditions. It contains a short but effective bass solo, 'Yea, the waters had drowned us.' I had the pleasure of hearing this work at Westminster Abbey a few years ago. The effect was decidedly good, and it formed a remarkable contrast to our more denuded specimens of Church music."

Another anthem, "The Lord shall comfort Zion," bearing date September, 1840, is still more elaborate and developed, and would lend itself well to orchestration.

With the exception of the Dublin Prize Anthem, the double choir Service in B^b, and the anthem, "Not unto us," none of the larger compositions above described were published in Walmisley's lifetime. His father, who survived him, edited them in 1857, when they were published by Ewer, of Newgate Street. The Service in B^b, printed by J. Alfred Novello, then in business at 69 Dean Street, Soho, was prefaced by this cautiously worded advertisement:—

"This Service is submitted to the notice of all such as take an interest in the works of the great English Masters, and particularly therefore to the organists of our Cathedrals, who have it in their power to uphold and foster the taste for this style by judicious additions to those compositions already in use. It is also intended as a specimen of a volume which will be published by subscription, if this

[* Compare the style of Dr. Crotch's festival anthem, "The Lord is King," composed in 1843, with that of the anthems published in his collection of 1798.—J. S. B.]

attempt should meet with a favourable reception : Trinity College, Cambridge, October 20th, 1845."

Whether this service were well or ill received it is impossible to determine ; at all events, no other works of importance were published by Walmisley during his lifetime or on his own responsibility, except two compilations of a useful order. Of these, the first was a collection of the words of anthems used in the Chapels of King's, Trinity, and S. John's, arranged in chronological order, and published in 1844 ; while the second was a collection of chants, with the Responses and Litany as used at the same places. The chants in this collection are 177 in number, sixteen double chants and one quadruple chant being by the Professor himself, and extremely good of their kind. Appended were some half a dozen or more, facetiously termed "Gregorian," of which it can only be said that the Latin Church knows nothing, nor did our English Church before she chose to change her chants at the era of the Restoration. Professor Walmisley was a sound musician, but his knowledge of Church song must have been very limited if he imagined that either S. Gregory or the authorities of the English Church ever countenanced such strange anomalies. On the whole, this Cambridge collection was not equal to the Oxford one of Bennett and Marshall.

For the installation of Prince Albert as Chancellor of the University of Cambridge in July, 1847, Walmisley set to music Wordsworth's ode, "For thirst of Power that Heaven disowns,"* when he received the thanks of Queen Victoria. Five years previously he had written a similar composition for

* Published in vocal score, by Chappell.

the installation ceremony of the Duke of Northumberland, with words by the Rev. T. Whytehead.

In 1851 he edited the unpublished Cathedral music of his godfather, Thomas Attwood, already described in connection with that composer.

To these works should be added two short anthems, "Hail, gladdening light," and "Praise the Lord" (a canon, 4 in 2), both inserted in John Hullah's *Vocal Scores*, 1846; two hymn tunes, "Cambridge" and "Granta," written expressly for the Rev. Peter Maurice's *Choral Harmony*, 1854; a setting of the *Sanctus* in the key of D, contributed to the Rev. Joshua Fawcett's *Lyra Ecclesiastica*, 1844; and a Prelude and Fugue in E minor, written for Vincent Novello's *Select Organ Pieces*, 1839. Three single chants were printed in Monk and Ouseley's collection, *Anglican Psalter Chants*. Four anthems remain unpublished—"O give thanks" (different from the Commemoration Anthem of 1834), "Out of the deep," "The Lord shall endure for ever," and "Who can express?"

Before leaving Walmisley's sacred compositions mention must not be omitted of his adaptations to English words, for use in the Cathedral service, of Mendelssohn's Three Motetts for Soprano Voices (op. 39), originally composed for the use of the nuns at the convent on Trinità de Monti, Rome. These were: "Hear my prayer" (from *Veni Domine*), "O praise the Lord, all ye His hosts" (from *Laudate Pueri*), and "O Lord, Thou hast searched me out" (from *Surrexit Pastor*). These adaptations were originally published by Ewer, but later on they were acquired by Novello, when a new English version was written for each by John

Oxenford, which follows the Latin one more closely. He also adapted the *Kyrie* of Hummel's 1st Mass in B^b to English words, as an anthem, beginning "Hear me when I call," and edited two other adaptations from the same composer made by his predecessor, Samuel Matthews—"God, that madest earth and heaven," from the *Agnus Dei* and *Dona Nobis* of the Mass in B^b, and "Hear my crying," from the *Kyrie* of the 3rd Mass in D. The set of three anthems was published by Ewer in 1849.

Walmisley does not appear to have been afraid of hard work at Cambridge, for during the declining years of Mr. John Pratt he officiated for that venerable organist at King's College and the University Church. This, of course, made Walmisley's Sunday duties very heavy in full Term. The following was his time-table—a day's work truly :—

	A.M.
S. John's College	7.15
Trinity	8.0
King's	9.30
S. Mary's Church	10.30
	P.M.
University Sermon at S. Mary's	2.0
King's	3.15
S. John's	5.0
Trinity	6.15

Walmisley's published secular compositions are provokingly few. This is much to be regretted, for those that have been printed are full of imagination and fancy, and remarkable for the grace and originality of the themes. His three odes have already

been mentioned. Then there were those three ever fresh and charming trios for sopranos—"Cambria," "The Mermaids" (words by the Rev. John Purchas*), and "The approach of May"; two fine madrigals, "Sweet flowers! ye were too faire" (dedicated to Sir John Rogers), and "Slow, slow, fresh fount," both for five voices; a song, "Castelar to Mary Queen of Scots," written during the Croydon period; and a set of four songs, "Gay festive garments," "Farewell, sweet flowers," "The sweet spring day," and "Sing to me then" (words by the Rev. John Purchas), published in 1854. Another song, "There is a voice," published posthumously in 1858, completes the list.

At one time Walmisley took to orchestral writing, composing a symphony for the Philharmonic Concerts, but only once rehearsed there. This he submitted to Mendelssohn, who, hearing it was a first attempt, exclaimed, "Let us see first what number twelve will be like," in allusion, probably, to his own action in having suppressed a dozen early symphonies before he brought out the thirteenth as No. 1. Not understanding the allusion, however, Walmisley was so disheartened that he gave up orchestral writing altogether, a result of his remark which we are sure Mendelssohn was far from anticipating. Some duets for pianoforte and oboe were written by Walmisley for a Cambridge undergraduate named Pollock, whose oboe playing greatly took his fancy. One of these duets has been published by Rudall, Carte, and Co.

Those who knew Professor Walmisley intimately

* Afterwards the well-known incumbent of S. James's Chapel, Brighton.

ever remember him affectionately, and his reputation is still loyally upheld by Trinity men. Those who have heard his organ performances and his exquisite accompaniments to the choral service still speak of them with delight. Especially fine were his extemporaneous introductions to well-known anthems in Trinity Chapel on Sunday evenings. He was an able exponent of Bach's fugues and Beethoven's sonatas, and at musical parties was wont to delight his hearers with clever imitations of the fantasies of Bull and Gibbons. Few could equal him in his pianoforte improvisations, which were generally in the style of Mozart, or in that of Beethoven's middle period.

To a highly strung organization such as Walmisley possessed, "the desire to be free from the burning current of his thoughts which led he knew not whither" suggested, alas! an unwise indulgence in lethal remedies. His pleasures may have been thus augmented, but his life was shortened, and he died comparatively a young man, having completed his forty-second year all but four days. His death took place on 17 January, 1856, at Caroline Place, Hastings, whither he had retired a short time previously. He sleeps in the beautiful churchyard of Fairlight, near another Cambridge professor—James Scholefield, Canon of Ely. A stone near the east window of the church marks his remains. In 1888 a brass tablet was placed to his memory in the ante-chapel of Trinity College, Cambridge. Engraved thereon is the appropriate phrase from the quartett in his noble anthem, "If the Lord Himself":—

The snare is broken, and we are delivered.

Walmisley was a man who did much, and perhaps would have done a great deal more, for the exaltation of his profession had his life been prolonged and had his lot been cast in times more favourable to the cultivation of his art. But, like his eminent contemporaries, Sir John Goss and Dr. S. S. Wesley, he was easily discouraged, and never believed himself to be treated with the respect due to his genius. However, he continued to exercise the gifts he possessed and to hope for recognition at some future time.

Samuel Wesley, concerning whose career some details have been given in a previous chapter, left a numerous family, but of all these his son, SAMUEL SEBASTIAN, was the one to inherit his genius. Named after his father and his father's idol, the subject of the present sketch was born in London 14 August, 1810. At about the age of six he was privileged, with only a few other boys, to attend Christ's Hospital for a year, without a nomination and without wearing the costume.* A great tendency for music soon developed itself, and in 1819 his father was successful in getting him admitted among the choristers of the Chapel Royal under William Hawes. Negotiations were opened two years earlier, as may be seen from the subjoined letter from Samuel Wesley to Hawes, now in the possession of the present writer:—

“LONDON, *Nov. 28th*, 1817.

“MY DEAR SIR,—Pray accept my best thanks for your extremely kind offer relative to my little boy. He is a very apprehensive child, and very fond of

* This circumstance appears to be questioned.

music ; how far he may have talent and voice sufficient to do credit to your valuable instructions, experiment will best show. His temper and disposition I believe to be good, wanting only due discretion, and I know him to be susceptible of kindness, which, with you, I am confident he will meet. My good friend Glenn* will, doubtless, confer with you fully upon points of necessary arrangement. Meanwhile I trust you will believe me to remain, with much esteem and cordial gratitude,

“ My dear Sir, your greatly obliged,

“ S. WESLEY.

“ WILLIAM HAWES, Esq.,

“ 7 Adelphi Terrace, Strand.”

Hawes was in the habit of declaring Wesley to be the best boy he ever had, and he was one of the two choristers selected by Attwood to sing at the private chapel in the Pavilion at Brighton whenever George IV was in residence there. On these occasions he not only took part in the Sunday services, but also in the Saturday evening concerts, when Attwood was the accompanist, together with the King's band, conducted by Christian Kramer. The King often spoke kindly to the young singer, and on one occasion asked what was the relationship of the chorister Wesley and Charles Wesley, his private organist. On being informed, His Majesty ordered a gold watch to be presented to the lad.

* Robert Glenn, Music-master at Christ's Hospital. He succeeded Robert Hudson, Mus.B. (Almoner and Master of the Boys at S. Paul's), in the post, 1815. He married one of Samuel Wesley's daughters, and died in 1844.

After holding organ appointments at S. James's Chapel, Hampstead Road, S. Giles', Camberwell, S. John's, Waterloo Road, and Hampton parish church, Wesley found himself, in 1832, on the resignation of Dr. Clarke Whitfeld, organist of Hereford Cathedral. Called to associate in his daily duties with the Dean and Chapter, he was cordially welcomed at the Deanery, then presided over by the learned Dr. Merewether, to whom the Cathedral owes its earliest restorations, and whose sister, Marianne, Wesley married in 1835. It was during his stay at Hereford that Wesley wrote for an Easter Sunday morning service his famous anthem, "Blessed be the God and Father." It was performed under the same conditions as those of the three Communion services already mentioned in connection with Dr. Clarke Whitfeld.

At the latter part of 1835 Wesley removed to Exeter on his appointment as organist of the Cathedral in succession to James Paddon. It is worthy of remembrance that Exeter was the only cathedral whose Dean and Chapter subscribed for the elder Wesley's fine Service in F.

While resident at Hereford in 1832 Wesley had sent in his noble anthem, "The Wilderness," as a competitor for the Gresham Prize Medal, but he was unsuccessful, as detailed in a previous chapter. It was first sung at the reopening of the Hereford Cathedral organ on 6 November, 1832. "Well do I remember," says the late Dr. Spark, of Leeds, "the first rehearsal by the Exeter choir of 'The Wilderness.' The astonishment and delight of the Vicars Choral with its rich and wonderful modulations—its deep religious fervour, its difficulties and

grand effects. As one of the choir boys taking part in the lovely quartett at the end, 'And sorrow and sighing shall flee away,' I was greatly interested, and remember, to this day, the deep emotion which this inspiration awoke in me. If possible, a still greater delight was afforded to the choristers when they were taught to sing the ever fresh responsive duet, 'Love one another with a pure heart fervently,' which forms a part of the fine anthem, 'Blessed be the God and Father.' "

In 1839 Wesley accumulated at Oxford, by special permission, the degrees of Bachelor and Doctor in Music, his exercise on the occasion (performed in Magdalen College Chapel) being an elaborate eight-part anthem, "O Lord, Thou art my God." This work contains several noble movements, especially the bass solo, "For our heart shall rejoice," quite worthy to rank with the oratorio songs of Handel and Mendelssohn; a double chorus, "He will swallow up death in victory"; a quintet, "For this mortal shall put on immortality"; and the final double chorus, "And in that day," which, at the passage to the words, "Lo! this is the Lord, and He will save us," is simply sublime.

That precise and learned musician, Dr. Crotch, held the professorial chair at the time, and at first objected to accept the work unless Wesley could expunge or alter some passages which he affirmed were not in accordance with the laws of harmony and modulation as practised by the great masters, or fulfilled the rules and precepts of the schoolmen. Wesley was obdurate, and refused to withdraw anything, so Professor Crotch had to give way. Wesley

returned to Exeter with his gown, hood, degrees and increased renown.

In 1841 Wesley competed, but without success, for the Professorship of Music at Edinburgh, rendered vacant by the death of John Thomson, who had been appointed in 1839—the first under General Reid's bequest. Henry R. Bishop was elected.

In 1842 Wesley left Exeter on being chosen organist of the new parish church of Leeds. The way had been well prepared for him; for, when the church was nearly finished, a number of prominent Leeds churchmen waited on the Vicar, Dr. Hook, and requested that he would permit a daily choral service to be performed in it after the Cathedral manner. The Vicar most gladly accorded permission, and promised his utmost support so long as funds could be provided to sustain the choir in such a state of efficiency that the services should be performed complete in all their perfection and beauty, by the aid of the best compositions of the English Cathedral school, with a judicious admixture of the works of Handel, Mozart, Haydn, Mendelssohn, Spohr, etc. "I *will* have a good service, even if I have to go to prison for it," said the Vicar, who was afterwards wont jocosely to allude to the style of the said service as "Decorated Parochial."

To this end, therefore, James Hill, who had previously been a member of the Dublin Cathedral choirs, and also for some time of that of S. George's Chapel, Windsor, was appointed to train the Leeds parish church choir. Soon after this the Rev. John Jebb, author of *The Choral Service of the Church*,

visited Leeds and delivered three lectures on Church music, marked by strong judgment, to the members of the Church Institution. These *Lectures* were subsequently (1845) published by Rivington, and by their large circulation greatly tended to promote a strong feeling in favour of the choral service, and to remove the prejudices which many Churchmen then entertained respecting it. "Several gentlemen" (wrote a Leeds correspondent in a journal devoted to Church music) "joined the choir at the consecration of the Parish Church in September, 1841, and have continued active members of it up to the present time (1850); and nothing, I firmly believe, has tended so much to increase its stability, to elevate its character, to cause the whole of the services to be celebrated with such marked attention and reverential devotion, as the fact of these gentlemen deeming it a privilege to be permitted to be robed in the vestments of the Church, and to assist in the performance of her services in the choir. It has removed from the minds of the paid choristers the idea that they are mere hirelings, engaged for the purpose of the display of their vocal powers, has impressed them with the sacred character of their vocation, and led them to prepare to partake of the Holy Communion, when called upon to take their part in the celebration of the great Festivals of the Church."

Soon after his settlement at Leeds, Wesley published a pointed Psalter with accompanying chants for the use of the choir. Later on, in February, 1845, he published that noble contribution of his to service music in the shape of a setting of the Morning, Communion, and Evening Service in E

major. We owe this magnificent composition to the suggestion of Mr. Martin Cawood, of Leeds, one of Wesley's greatest friends and admirers, and from whom he received the sum of fifty guineas for the copyright. It was originally published by Foster and King, of Hanover Street, London, and was sold also by J. Alfred Novello. On the title page of such copies appears the autograph signature of Mr. Cawood.

In 1895-6 the service underwent a complete revision at the hands of Wesley's pupil, Dr. G. M. Garrett, organist of S. John's College, Cambridge. To the original edition Wesley contributed a long and characteristic Preface, which has since been reprinted *in extenso* in *The Musical Times* of October and December, 1907. In this Preface Wesley informs us that the *Creed* and the *Kyrie* (No. 2) were written for treble voices only, to meet an emergency which occasionally arose at one of the cathedrals with which he was connected, and were never intended for public inspection.

"Their performance, however," he continues, "was the origin of the present composition, as a gentleman, Mr. Martin Cawood, of Leeds, on hearing the *Creed* performed, proposed to the author the completion of the entire service, undertaking to remunerate him for his work, and incur the sole risk and responsibility of its publication; the following is the result of this kind offer, and however unworthy it may be, the good intentions of Mr. Cawood surely deserve notice, in times when an act of so much liberality is entirely without parallel; and when it is remembered that cathedral bodies rarely encourage (even by the purchasing of a few

copies for the use of their choirs) such undertakings. Indeed, such persons seldom even condescend to notice any applications made to them of the kind, a fact which may astonish those who remember the nature of our Choral Service, and how largely the Musician's Art is, twice a day, called into requisition throughout the year in every Cathedral and College Chapel in the kingdom.

"The Creed thus alluded to would not have been published by the author's desire. It was a youthful effort, is without merit, and was intended for private use. This will, it is hoped, be a sufficient defence against criticism in respect to this piece, as well as that of the *Kyrie Eleison* (No. 2), both of which belong to one date and contain a well-known modulation, which is, it is believed, strictly the property of Sebastian Bach (it occurs in a *Credo*), but is also met with in a chorus of that noble production of the pure and beautiful Spohr, 'Die Letzten Dinge,' where it is made the feature of a sequence."

It is hardly necessary to observe that the *Credo* in E, to which Wesley thus alludes with such modesty, is, without doubt, one of the finest in the whole range of modern Church music. It is the *merum sal* of Eucharistic music, so thoroughly devotional and thoughtful is it in all its parts. Truly admirable is the passage—harmonized chantwise—to the words "And I believe one Catholic and Apostolic Church," preparing the ear for the calm, trustful sentences with which the *Credo* closes. But the whole service abounds in passages of nobility and grandeur, and should be carefully studied. Wesley's style is his own, matchless in beauty, awe-

inspiring in its solemn majesty, and withal a noble illustration of the reform in Church music which he was always urging.

"Wesley in E" has since formed a model for several of our most distinguished Church writers. In the admirable services (written between 1863 and 1885) by Dr. Garrett, in D, E, E^b, and F, its influence is distinctly traceable. The three fine services by Dr. E. J. Hopkins in A (1849), F (1850), and C (1878) may be said to have been inspired by those of Attwood rather than by that of Wesley. At any rate, both Attwood and Wesley having set the example of writing high-class service music, they were followed, not only by Hopkins and Garrett, but also by Sir Robert Stewart, Sir Herbert Oakeley, and Sir George Macfarren in their services—each in the key of E^b—written respectively in 1851, 1856, and 1863. We find still further developments in the compositions of Henry Smart, Sir Joseph Barnby, Sir John Stainer, Mr. J. M. Young, and Mr. J. Baptiste Calkin; and in those of living writers of such sterling merit as Sir George Martin, Sir Frederick Bridge, Sir C. Villiers Stanford, Dr. F. E. Gladstone, Mr. John E. West, Dr. Basil Harwood, and Mr. Charles Macpherson.

If we except Thomas Attwood, Wesley was the first writer who enriched the store of service music with compositions which, without deserting the stately massiveness of the best of earlier styles, contained some of the freshest and newest forms of modulation and harmonic progression—"unclassified chords"—and movements that were, at the time, as novel as they were beautiful.

By the "new music, but no new style" branch

of musicians, of the Crotch and Havergal type, Wesley's innovations were viewed with apprehension, as being calculated to put an end to the "true sublime" in the composition of Church music; while by most of the junior members of the profession they were regarded as so many bright stars in the musical horizon; and that the new direction which the feeling in the composition of Church music took from that time downwards was mainly due to Wesley's influence is a subject on which there can scarcely be a second opinion.

It was not until 1869 that Wesley produced anything else of importance in the shape of service music. He then published *A Short, Full Cathedral Service* in F, consisting, like that in E, of the *Te Deum*, *Jubilate*, *Sanctus*, *Kyrie*, *Credo*, *Magnificat*, and *Nunc Dimittis*. This service, written in the simple harmonic style of King and Travers, was as easy as its predecessor was difficult. In a review of this composition shortly after its publication, it was gravely stated that it contained "no one feature by which its composer could be recognized." On the contrary, it abounds in characteristic touches, and the identity of its composer is at once revealed.

Neither service contains a setting of the *Gloria in Excelsis* to complete the Communion Office. Latterly, Wesley supplied this deficiency by writing one in the key of C, which may be used with either service. It is a comparatively easy setting, and chiefly remarkable for the fine vocal effects at its close, the composer beginning to pile his voices one upon the other until the climax is reached, and

then the whole gradually dies away upon the word "Amen."

Wesley wrote two chant Services in F and G, which are popular with parochial choirs, besides being useful in cathedrals when brevity is imperative.

Wesley remained at Leeds until 1849, when he returned south, and settled at Winchester as successor to Dr. G. W. Chard, the venerable organist of that Cathedral. One of his inducements for taking the post was to give his five sons the advantage of the education of the great school of Wykeham.

In February, 1865, the organistship of Gloucester Cathedral became vacant by the death of John Amott, and Wesley was invited by the Dean and Chapter to preside at a trial of candidates for the post. On his arrival Wesley surprised the Cathedral dignitaries by saying he would like to accept the post himself. They immediately jumped at him, and he went to them. At Gloucester Wesley spent the remainder of his days, dying at his house in Palace Yard on 19 April, 1876. He was buried in the old cemetery at Exeter. There is a stained-glass window to his memory in Gloucester Cathedral, and a mural tablet of white marble at Exeter. Quite recently another memorial (a tablet in copper) has been appropriately placed in Leeds Parish Church.

Samuel Sebastian Wesley [says one of his biographers] was reared in an atmosphere of music. Surrounded by those who could appreciate and encourage him, he went on "from strength to strength" until he became the most powerful exponent of Church music and organ-playing in this country. Would that the whole happiness and work

of his youth had permeated his whole life. But alas! he never ceased to regret and to suffer from the wet blanket of discouragement which was, or as he thought was, continually thrown over him by ecclesiastical dignitaries, and by circumstances which surrounded him from early manhood to the day of his death.

Even so soon before that event as November, 1874, he thus wrote to a friend: "And now for the flood gate difficulties. I have moved from cathedral to cathedral because I found *musical troubles* at each. Until Parliament interferes to put cathedrals on a totally different footing as to music, I affirm that any man of eminence will find obstacles to doing himself and his music justice, which will render his life a prolonged martyrdom."

We have previously seen that the noble *Service in E* was not written for any cathedral, but while its composer was organist of a parish church, and for a choir which was fully alive to the fact of a great musical genius being at its head.

Amidst his many duties Wesley found time to write two pamphlets, by way of enforcing his views on the subject of the attitude of Deans and Chapters towards their choirs. The first of these, *A Few Words on Cathedral Music and the Musical System of the Church, with a Plan of Reform*, was written, perhaps, in a more suggestive than practical spirit. The second, published in 1854, was *A Reply to the Inquiries of the Cathedral Commissioners relative to the Improvement in the Music of Divine Worship in Cathedrals*. The great wish of Wesley's life was to see those engaged in the celebration of the daily offices in our cathedrals recognized according to

their just claims, but the brighter days he had longed to see never came with his life.

After his Service in E, Wesley's most important publication was a volume of twelve anthems.* This appeared in 1853, with a dedication to Dr. Garnier, Dean of Winchester, and contained the following :—

*Ascribe unto the Lord.
Blessed be the God and
Father.
Cast me not away.
Let us lift up our heart.
Man that is born of a
woman.
O give thanks.*

*O Lord my God (Solomon's Prayer).
O Lord, Thou art my God.
The face of the Lord.
The Wilderness.
Thou wilt keep him in
perfect peace.
Wash me thoroughly.*

He who knows these twelve anthems has Wesley in his finest vein. Space will not admit of an enlargement on their individual beauties. So sublime was Wesley's style that it drew forth the encomiums of Spohr, who greatly admired our grand yet sober Cathedral music, as may be seen in his *Autobiography*. Writing from Cassel in January, 1844, after carefully examining all Wesley's published works, he said : " They show, without exception, that he is master of the style and the form of the different species of composition, keeping himself closely to the boundaries which the several kinds demand, not only in sacred things, but also in glees, and music for the piano. They point out also that the artist has devoted earnest studies to harmony and counter-

* Wesley appears to have had little faith in Cathedral clergy and less in music-publishers, for he caused this volume of anthems to be issued by a literary firm, Hall and Virtue, of Paternoster Row.

point, and that he is well acquainted with rhythmical forms. His sacred music is chiefly distinguished by a noble, often antique, style, and by richly chosen harmonies, as well as by surprisingly beautiful modulations." While the opinion of Professor Walmisley, writing from Trinity College, Cambridge, in November, 1841, was: "The universal consent of all musicians in England is that Dr. Wesley is the first among us, both for extraordinary talent, and for unwearied diligence in improving that talent to the utmost. He is not only the first organ-player we have, but also a most accomplished musician." The sheer musical invention in Wesley's degree exercise, "O Lord, Thou art my God," in the *Te Deum* of the Service in E, and in the anthem, "Wash me thoroughly," is that of a virile genius, who knows his J. S. Bach not only contrapuntally, but emotionally, and loves him.

The writer of the notice of Wesley in the Oxford History of Music is of opinion that "there is nothing in the range of modern religious music more sincerely felt and expressed than the anthem 'Wash me thoroughly'—neither in Spohr, with whose practice certain chromatic passages seem to coincide, nor in Mendelssohn, with whose oratorio style there is a certain resemblance in phraseology." The same critic is further of opinion that S. S. Wesley's way of expressing religious emotion appears more individual than either Spohr's or Mendelssohn's, and it is for that very reason better worth hearing. Always in close connection with the traditions of English vocal music, the choral technique in the work of Wesley is of a high order.

Perhaps one of Wesley's most touchingly expres-

sive pieces in the volume published during the Winchester period was his setting of the sentence in the Burial Service, beginning "Man that is born of a woman." There are some living who say that they have never forgotten its effect when it was sung over the grave of the Rev. Robert Speckott Barter, the distinguished Warden of Winchester College, on 15 February, 1861.

The hymn tunes of Samuel Sebastian Wesley are, like those of his father, models of solidity and close-knit strength. Numerous specimens of his workmanship may be found in *Hymns Ancient and Modern*, *The Hymnary*, Hackett's *National Psalmist*, and many other tune-books. An important undertaking by Wesley in the department of hymnody was the volume which he produced in 1872, known as *The European Psalmist*, but over which he lingered so long that a large proportion of the original subscribers to the book died before its completion. It contained 733 hymn tunes, selected from British and foreign sources, for every metre in common use in English churches. To these were added chants by various composers, together with a Morning and Evening Chant Service and several short anthems by Wesley himself. Altogether his original contributions to the book numbered 130. Notwithstanding its wealth of original tunes and the masterly harmonies to old-established favourites, the book failed somehow to realize the great things expected of it; but it is valuable as a work of reference, and should have a place on our shelves side by side with those of other labourers in the same field.

As a composer of organ music and as a performer

on his instrument, Wesley, as we have seen, ranked very highly. His published pieces are but few; fourteen have been printed uniformly under the editorship of the late Dr. Garrett, including a selection of psalm tunes arranged as Studies. Among his most popular pieces for the organ are his Variations on the National Anthem (composed for the re-opening of the organ at S. Mary Redcliffe, Bristol), an *Andante* in G, Variations on an air for Holdsworthy Church Bells, and a Choral Song, with its succeeding fugue on the subject of the tenor and bass duet, "Tell it out among the heathen," in Travers' anthem, "Ascribe unto the Lord."

"As in the case of nearly all Wesley's compositions, these organ pieces aroused the ire, not unmingled with jeers, of the critics. 'We regret exceedingly to see a man of Dr. Wesley's great and cultivated genius put forth such works as those now before us,' was the opening sentence of a review, evidently from the pen of the late Mr. J. W. Davison, in the *Musical Examiner* of January 14, 1843. 'They are "dull," "tedious," "monotonous," "uninteresting," "vague," "ugly," "insufferable," and "unbearable."' These are some of the terms employed in regard to compositions which have long been accepted as classics for the organ. . . . It is no wonder that Wesley became embittered against 'writers on the press.' " *

Even so late as November, 1873, we find Wesley replying to a correspondent thus, with reference to his *European Psalmist*: "I lately published a very large and complete collection of Psalm and Hymn

* F. G. Edwards in *Musical Times*, June, 1900.

Tunes, one on which the greatest care I could bestow was taken. There is not *one* paper I can trust to review it."

Wesley was unquestionably one of the earliest and most successful performers of John Sebastian Bach's grand organ pedal fugues; he was the first to introduce a greatly varied style and expression, and to diffuse orchestral combinations and colouring into organ-playing; he was a splendid choir accompanist; and, lastly, he was certainly one of the finest and most dignified extempore players of his day and generation. "His spontaneous introductions to anthems he liked," wrote one of his pupils, "cannot easily be forgotten. They were always in harmony with the leading subjects of the composition, ever adding new beauties to the thoughts and works of the original writers. For his concluding voluntaries he frequently extemporized fugues of considerable length and perfect development." It may be noted that Wesley's organ pieces were written in keys which strangely contradicted his views with regard to temperament.

Latterly Wesley lived in much seclusion, and often, when playing the organ, he seemed to take a grim delight in tantalizing listeners with common-places. Even when he composed in his later years, it was usually some trifle that cost him no trouble. Wesley was unquestionably a genius; and if his too highly sensitive organization had not interfered with the activity of his thoughts he might have lived to be *the* representative English Church musician.

The published anthemic compositions of S. S. Wesley, not alluded to in this sketch in chronological order, may be thus alphabetically summed up:—

All go unto one place. Funeral Anthem for the Prince Consort. 1861. (Novello.)

Blessed be the Lord God of Israel. Anthem for Christmas. (Novello.)

Give the King Thy judgments. (Novello.)

God be merciful unto us. Marriage Anthem. (Novello.)

I am Thine, O save me. (Published in *The Musical Remembrancer*,* No. 1. March, 1857.)

I will arise. (Published in *The European Psalmist*.)

Let us now praise famous men. Anthem for Commemoration or Founders' Day. (Published in *Weekes' Collegiate Series*.)

Lord of all power and might. (Metzler.)

O remember not our old sins. Duet by S. Wesley (1821), completed by a chorus, *At Thy right hand*, by S. S. Wesley (1869), and published in *The European Psalmist*.

O God, Whose nature and property. (Originally published in W. Hawes' *Anthems and other Sacred Music, as performed at the Chapel Royal, etc.*, c. 1831.)

* The *pièce de résistance* of this new musical magazine — "A Monthly Guide and Companion to the Church, for the Clergyman and the Musician" — was a letter from Dr. Wesley, on the subject of the compass and temperament of organs in general and of the new organ in the Liverpool Town Hall in particular. Wesley was very strongly opposed to the equal temperament in tuning, and in this letter treated those who differed from his views on the subject in a somewhat off-hand manner. The anthem (for five voices) which he contributed to the number certainly affords glimpses of rare ability, but is sadly marred by, what really appears to be, intentional harshness. *The Musical Remembrancer* was obviously intended for the improvement of ordinary parish choirs, but very few of these, it is to be apprehended, could, at that time, have made anything of this anthem.

O how amiable. (Weekes' *Collegiate Series*.)

Praise the Lord, O my soul. (Written for the opening of the organ in Holy Trinity Church, Winchester, 10 September, 1861.)

The Lord is my Shepherd. (Weekes' *Collegiate Series*.) *Wherewithal shall a young man.* (Weekes' *Collegiate Series*.)

To my request and earnest cry. (Edited by Edward C. Bairstow, organist of Leeds Parish Church, 1906.)

Much more might be written here about Wesley, but space forbids. The anecdotes related concerning him are numerous and good. He was an admirable letter-writer, and much of his correspondence has been preserved. Moreover, many new biographical details have, of late years, been brought to light, so that all these things, judiciously blended, would form a very desirable book. In the meantime the reader is recommended to peruse the excellent illustrated memoir of this distinguished musician contributed by the graphic pen of Mr. F. G. Edwards to the *Musical Times* of May, June, and July, 1900. This may be supplemented by an entertaining paper, "Wesleyana," written for the same journal by Dr. J. Kendrick Pyne, and by the interesting *Reminiscences* of Dr. W. Spark. Both writers were among Wesley's numerous pupils.

The name of HENRY SMART is one endeared to all lovers of English music. His compositions for the concert-room and chamber certainly outnumber those for the Church, for which, like Attwood, he

did not begin seriously to write until comparatively late in life.

Henry Smart, the son of a well-known and highly accomplished violinist, was born in London, at Foley Place (now Langham Street), on 28 October, 1813. His uncle, Sir George Smart, was for many years (1822-67) organist and composer to the Chapel Royal, and shone with greater lustre as a conductor and teacher of singing than in either of the first-named offices.

Henry Smart was educated in no Cathedral choir, but he held in succession several important organistships—those of Blackburn Parish Church (1831-8); S. Philip's Chapel, Regent Street (1838-9); S. Luke's, Old Street (1844-65); and S. Pancras, Euston Road (1865-79).

His complete Service in F, which stands out with majestic prominence, was originally published in 1868, and dedicated to his friend John Goss, organist of S. Paul's. Like that of Wesley, in E, it has formed a model for many a subsequent composer. Certain portions of the *Credo* might have been written by Beethoven. The effect produced at Leeds by the performance of this *Credo*, shortly after its composition, and conducted by the composer, was long remembered by those who heard it. The Leeds Madrigal and Motett Society was then at the zenith of its fame, numbering 250 magnificent Yorkshire voices. They sang with an *aplomb* and spirit which so delighted Smart that, in his enthusiasm at its conclusion, he kissed his hands to the chorus and said, with agitation: "Magnificent! With you, as Wellington with his army, I could go anywhere; do anything! God bless you! Good

night!" This was quite sufficient for the warm-hearted Yorkshire people to respond at once with a thrilling, enthusiastic cheer. Smart was quite overcome, and said: "Thanks for all your attention and for the opportunity I have had to conduct this splendid chorus. We have no such voices in London, I assure you."

Several years later "Smart in F" was reprinted by Novello in their octavo edition of Church Services, and the composer took the opportunity of adding a magnificently wrought-out setting of the *Benedictus* to the morning portion of the service, which originally had the *Jubilate*. Another complete service, of a simple character, in the key of G, was published by Metzler in 1871. Smart's two Evening Services in G major and B^b are very grand and elaborate. The former, for five voices, was written for Henry Haycraft's *Sacred Harmony* in 1851, while the composer was living in Regent's Park Terrace. The latter, for four voices, was composed for the Festival of the Sons of the Clergy at S. Paul's in 1870.

Three of Smart's anthems are of large dimensions—"I saw an angel fly in the midst of Heaven," composed for and performed at the Tercentenary Commemoration of the Reformation, 4 October, 1835, in the Parish Church, Blackburn; "Sing to the Lord," composed for the fourth Annual Festival of the London Church Choir Association, held at S. Paul's, 26 October, 1876; and "Lord, Thou hast been our refuge," for the sixth festival of the same association in 1878. All three are masterpieces. His setting of the Collect for the Sunday after Ascension Day as an anthem for four voices affords a remarkable instance of the more severe

style which he occasionally adopted and never surpassed. It was written in 1863 for Novello's collection, *Thirty-one Anthems by Modern Composers*. Another anthem, a paraphrase of the 23rd Psalm, contains a treble solo of singular beauty.

Smart contributed to many hymnals. Some of his best tunes are to be found in *Hymns Ancient and Modern*, such as those to "Brightly gleams our banner," "Hark, hark, my soul," "Light's abode, celestial Salem," and "O Paradise." He wrote others of great excellence for *The Hymnary*, edited by Joseph Barnby in 1872, and for the book edited for the S.P.C.K. by Arthur Sullivan in 1876. While at S. Luke's, Old Street, he himself published an important collection of psalmody—a "Choral Book," containing a selection of tunes employed in the English Church, newly harmonized.

Smart wrote for the orchestra with great power and originality, as may be seen in his oratorio, *Jacob*, composed for the Festival at Glasgow in 1873, and in his charming cantatas, *The Bride of Dunkerron* (1866) and *King René's Daughter* (1871). As an organist and a composer for his instrument, he was, in his day, *facile princeps*. When the calamity of blindness overtook him late in life he was obliged to confine himself chiefly to extemporaneous playing, in which he coupled the highest executive ability with the soundest learning. His published organ music includes three Marches, three sets of Short and Easy Pieces, three Andantes, three Postludes, four Preludes, etc. A useful Analysis of Smart's works for the organ was written by John Broadhouse, and published in 1880.

Among Smart's compositions of a domestic

nature are *Six Sacred Vocal Duets*, one of which, "Faint not, fear not," is one of the most pathetic things of the kind ever written.

Like his blind contemporary, George Alexander Macfarren, Smart was a prolific song writer. A catalogue of his compositions in this department of music would include at least two hundred, every one of them bearing the marks of thoughtful intelligence and artistic finish. His set of three fine sacred songs—"The Gates of Heaven," "To the Battle," and "Minstrel, strike"—was dedicated to his uncle, Sir George Smart. He also produced fifty vocal duets and several sets of part-songs. His graceful and spirited trios for soprano voices, such as "Nymphs of air" and "The corall'd caves of ocean," should not be forgotten.

Smart's knowledge of organ mechanism was profound, and several important instruments were built from his specifications. When designing an organ Smart's soul was in his work. He knew his power, he fulfilled his mission, and all that pertained to his share of the work was thoroughly and conscientiously done. One of the last acts of his useful and laborious life was an exhaustive examination, in the summer of 1878, of Telford's organ in Christ Church Cathedral, Dublin. This was done at the request of the Dean and Chapter, including Precentor Seymour, with a view to the reconstruction of the instrument in the Cathedral, whose restoration was then on the eve of completion under Mr. G. E. Street. The *Report* issued by Smart to the capitular body is extant and well worth reading, for it proves that he not only had all the technicalities of organ construction at his fingers' ends, but

was also capable of giving expression to his views in terse and vigorous English. Afflicted as he was with the terrible calamity of blindness, this performance appears all the more remarkable.

Henry Smart died, after a long and painful illness, at 30 King Henry's Road, Primrose Hill, on Sunday evening, 6 July, 1879. He was buried on the following Friday in the Hampstead Cemetery, Finchley Road. There is a readable biography of this truly wonderful man by the late Dr. W. Spark, of Leeds.

One of the most eminent writers for the Church which the last century produced was undoubtedly JOHN Goss. It may with safety be asserted that never a week passes without one of his anthems in one or other of our cathedrals preaching and teaching the truths of religion with as much point and purpose as the most eloquent sermon by the most eminent divine. An examination of his compositions reveals a vein of deep devotional feeling, a freshness of melody, an appropriateness in the setting of the words, a breadth and vigour of conception, and, above all, a purity of vocal treatment which is all the more remarkable because it is nowadays so seldom achieved.

John Goss was born at Fareham, Hampshire, on 27 December (S. John the Evangelist's Day), 1800. He came of a musical stock, his father, Joseph Goss, being organist of Fareham Parish Church, with a good local reputation; whilst his uncle, John Jeremiah Goss, a gifted alto singer, was a member of the choirs of the Chapel Royal, St. Paul's, and Westminster Abbey.

Through the influence of his uncle, Goss, when

just over eleven years old, was admitted a chorister of the Chapel Royal.* Many years after, in the course of a letter to Miss Hackett (written from 25 Bessboro' Gardens, 24 December, 1862), Goss gave these reminiscences of his early days :—

Once *I* was a chorister in the Chapel Royal, S. James's. We were boarded in a house in the Sanctuary, Westminster, with the Master, John Stafford Smith, whose wife was a daughter of Dr. Boyce. He was underpaid, I believe, and certainly the boys in my time were under-taught. We had a "writing master" from half past 12 to 2 on Wednesdays and Saturdays, if my memory does not deceive me, and no other instruction in reading, writing, and arithmetic and a little English Grammar than we ten could get out of that time. As to playing on an instrument and learning thorough-bass, what we did we did by and for ourselves. Walking across the schoolroom one day with Handel's Organ Concertos (Walsh's Edition) under my arm, Mr. Stafford Smith met me, and asked me

* One of Goss's fellow choristers at the Chapel Royal, and his senior by one year, was Joseph John Harris, who became, in 1831, master of the choristers, and joint organist with William Sudlow, of Manchester Collegiate Church (afterwards, in 1846, the Cathedral). On Sudlow's death, in 1848, he became sole organist, holding the post until his death, 10 February, 1869. Harris was the composer of some excellent Church music. His three Services in A (1867), B \flat (1849), and D (1846-60) are, with the exception of the *Kyries* of those in B \flat and D, and the *Credo* of that in A, unpublished. Three of his short anthems, or introits, printed by Hime and Addison, of Manchester, in 1864, are compositions of singular beauty. He edited, in 1844, the Daily Use of Manchester Collegiate Church—the Versicles, Responses, Litany, etc. Five of his chants are inserted in the fourth edition of the *Manchester Chant Book*, compiled by the Rev. J. Troutbeck, D.D., 1882. He was partial to Gregorian music, arranging the canticles *Te Deum*, *Benedictus*, *Magnificat*, and *Nunc Dimittis* to various tones, several of which are also ingeniously interwoven into his Cathedral service in D.

what I had there. I replied, "If you please, Sir, it's only Handel's Organ Concertos; I thought I should like to learn to play them." "Oh! only Handel's Concertos," replied my master; "and pray, Sir, did you come here to learn to *play* or to sing?" "To sing, Sir," I replied, quite discomfited. Mr. Stafford Smith then seized the book and crowned his argument by hitting me on the head with it. I had bought it out of my hardly saved pocket money, and I never saw it again.

Notwithstanding this and other pieces of petty spite recorded of him, Stafford Smith seems to have been really fond of young Goss, "and," says Mr. W. A. Barrett, "was wont to take him about during his daily walks, and to tell him stories of his own childhood, and of the great men he had seen and spoken with. He had seen and remembered Handel, and pointed out the house where the great man breathed his last. He told how that in his youth, as a Chapel boy, he had borrowed a gun to shoot snipe at the top of that very Brook Street in which Handel had died; and how he had known Dr. Arne, whom he called a conceited Papist, an evil-living man, but a God-gifted genius for melody. He had known Haydn, and held all these three great men up to the future organist of S. Paul's as examples for imitation when he began to write. He regretted, even then, the growing fashion for discarding the pure principles of melody in favour of massive, startling harmonies, and the fashions of instrumental colouring. 'Remember, my child,' he was wont to say, 'that melody is the one power of music which all men can delight in. If you wish to make those for whom you write love you, if you wish to make what you write amiable, turn your

heart to melody : your thoughts will follow the inclination of your heart.' Then, as if to enforce his precept by a memorable argument, not likely to be soon forgotten, when he returned home he impressed his teaching on the skin of his pupil by a mild castigation. By this means his dignity as a master was maintained, he consoled himself for having unbent his mind to a junior, and felt that he had justified his position as a senior, according to the rule then prevalent with parents and guardians."*

Upon the breaking of his voice, Goss resided for a short time with his uncle in Wood Street, Westminster, with whom also lived, as an articulated pupil, James Turle. Little did these two lads then think that they were destined to become the organists of the two great churches of the metropolis.

For the higher branches of composition Goss repaired to Attwood. He was fondly attached to that amiable man and admirable musician. It is well known that he cherished every memorial of his intercourse with him, and after his death never alluded to him without emotion. With Attwood Goss learned to score for an orchestra with a facility equal to his inventive abilities. The fact of his being a singer made him mindful of the needs of vocalists, and nothing that he ever wrote was not well laid out to display the best powers of the voice for which it is set. This was the secret of the success of his only dramatic piece, the incidental music to John Banim's play, *The Sergeant's Wife*,

* W. A. Barrett, *English Glee and Part Songs, an Enquiry into their Historical Development*, 1886.

written in 1827. It enjoyed the unprecedented run, at that time, of over one hundred nights.

Goss's voice subsequently settled down into a light tenor, and as he did not get an organ, he accepted an engagement to sing in the chorus of the opera. This was in 1817, when Mozart's *Don Giovanni* was first presented to an English audience, though in a sadly mutilated form, under the direction of Henry R. Bishop, who, in after years, confessed himself heartily ashamed of the business.

In 1819 Goss unsuccessfully competed for the organistship of Chelsea Church, but seems to have been more fortunate two years later, when, on the secession of John Jolly, he was appointed to Stockwell Chapel, now S. Andrew's Church.

In 1824 the new parish church of S. Luke, Chelsea, was consecrated, and Goss was appointed its first organist. Here he remained until 1838, his time being divided between teaching (of which he began to have a large connection, coupled with a professorship of Harmony at the Royal Academy) and glee singing. Even at this comparatively early period Goss seems to have had considerable experience in part-writing, when we examine his charming set of *Six Glees and One Madrigal*, published in 1826, which includes "Kitty Fell," "The Sycamore Shade," and "Ossian's Hymn to the Sun," the last-named gaining the prize offered by the Glee Club in 1833.

On one occasion at the Glee Club, Goss's quiet humour nearly brought the performance to an abrupt conclusion. A "serious" glee had been "called"—one of Spofforth's; the sloping desk supporting the copy had been placed before Goss,

who was to sing one of the tenor parts, and the other singers stood around him. When they had got about half-way through the glee a tiny spider let itself down from the ceiling on to the book, and commenced performing a series of extraordinary evolutions. Goss followed the little creature with his finger as it ran its course up and down the score, and, by so doing, disturbed his colleagues quite sufficiently. Presently he had a bar's rest, when, instead of observing the customary silence, he said in a voice sufficiently loud to be heard by those immediately around him: "The glee we are singing is a Spofforth, but this spider evidently mistakes it for a *Webbe*." This was quite too much for his colleagues, who, from that point to the end, sang the "serious" glee with grinning faces and tittering voices.

In 1826 Goss contributed two songs for a soprano to a collection of sacred music, edited by Alfred Petett, of Norwich—"Give praises to God" and "Stand up and bless the Lord." The book was reviewed in the *Gentleman's Magazine* of April, 1827, Goss's songs being described as "among the early productions of a scientific and amiable young man."

While organist of S. Luke's, Goss published a collection of parochial psalmody. This was in four volumes, which, besides responses, chants, and hymn tunes, contained a selection of organ voluntaries. One of the chants was the well-known double one in C minor, arranged by Goss himself from the *Allegretto* of Beethoven's Symphony No. 7 (op. 92). The title pages of these pocket volumes were embellished with some charming vignettes engraved

on steel. During the same period Goss, who was then resident at 3 Cheyne Walk, edited (in three volumes octavo) *The Sacred Minstrel*, an interesting compilation of solos, duets, and trios by various composers, English and foreign. Among the native contributors were Attwood, John Barnett, H. R. Bishop, W. H. Callcott, J. C. Clifton, Tom Cooke, W. Horsley, J. McMurdie, Thomas Forbes Walmisley, Thomas Attwood Walmisley, and the Earl of Wilton. The first volume was published in 1833, with a dedication to Mrs. J. W. Lockwood, wife of the Rector of Chelsea. Three very beautiful songs were contributed by Goss himself—"O had I wings like yonder bird!" "They are not lost, but gone before," and "Weep not for me." The words of the last-named were by the Rev. Thomas Dale, then Vicar of S. Bride's, Fleet Street, subsequently (1843-70) one of the Canons Residentiary of S. Paul's and (1846-60) Vicar of S. Pancras. *The Sacred Minstrel* also contained adaptations from the works of Beethoven, Cherubini, Haydn, Hummel, Marcello, Neukomm, Pergolesi, and others.

At this epoch of his career Goss appears to have taken up orchestral writing, for we find that an Overture in F minor was composed for the concerts of the Philharmonic Society in 1825, and performed several times. It was revived at the Chester Musical Festival by Dr. J. C. Bridge in 1882. The success of this overture inspired Goss with courage, and shortly afterwards a similar composition in E^b appeared from his pen. Both were full of graceful, tender phrasing, sometimes most skilfully handled, but neither would be listened to with complacency in the present day, when noise appears to be mis-

taken for music at many of our orchestral concerts. At a meeting of the Philharmonic Society in 1833 it was resolved to offer Goss the sum of £35 for an orchestral piece, but there is no evidence to prove that he produced anything more in this department of music.

In 1833 Goss competed for the Gresham Prize Medal and sent in an anthem, "Have mercy upon me." He was successful, and the anthem was published by J. Alfred Novello.* An examination of the score of this composition will show how much Goss was indebted to the influence of Attwood, to whom it was dedicated. A copy in the writer's possession is inscribed in a neat hand, "For Miss Hackett [the donor of the Prize] with the Author's respectful compliments."

* This anthem and another—"Proclaim ye this among the Gentiles," by James Kendrick Pyne, sent in for the Prize of 1839—were decidedly the most interesting and original of this otherwise dull series of compositions. The other Gresham Prizemen were Charles Hart (1831), Kellow J. Pye (1832), G. J. Elvey (1834), Charles Lucas (1835), Rev. W. H. Havergal (1836 and 1841), Edward Dearle (1837), E. J. Hopkins (1838 and 1840), Alfred Angel (1842), and James Battye (1845). In the prize compositions of these writers we fail to trace any sentiment or originality, fettered as they were by the conditions of the competition. In music written under such circumstances there may be considerable industry, but no genius. The composer becomes a stoic in the midst of his pathos. As we well know, two out of the above number—Hopkins, in his *Services in A and F*, and in his anthems, "I will wash my hands in innocency" and "Thy mercy, O Lord"; and Elvey in his "In that day" and "Wherewithal"—wrote admirably when left to follow the natural bent of their genius. No. The Gresham Prize compositions, taking them as a whole, added little or nothing to the reputation of English Church music. The rejection of Wesley's "Wilderness" by the umpires, Crotch and Stevens, has already been alluded to.

Upon the death of Attwood in March, 1838, Goss became his successor as organist and vicar choral of S. Paul's, obtaining the appointments, it is said, through the influence of the Dukes of Cambridge and Wellington.

For the celebration of the Coronation of Queen Victoria in the same year he produced an anthem, "O Lord, grant the Queen a long life," and in honour of Her Majesty's marriage in 1840 wrote another, "The Queen shall rejoice." Both were published by Cramer. The second contains a very beautiful treble solo, and soon after its appearance was sung at S. Paul's.

Several good stories are related in reference to Goss's appointment as organist of S. Paul's. Dr. E. J. Hopkins in his interesting paper, previously quoted, gave the following :—

In the year 1838, Thomas Attwood, the organist of S. Paul's Cathedral, died, and Sir John (then Mr.) Goss thought of applying for the appointment, and sought an interview with the Rev. Sydney Smith, for the purpose of talking the matter over with him. Sydney Smith commenced by tantalizing Goss slightly. "I suppose, Mr. Goss, you are aware what the statutable salary is?" "Not exactly." "Well, it is about £34 *per annum*." "Oh indeed, is that all? Well, as I am receiving about £100 at Chelsea, I think I will, if you will allow me, consider the matter a little further before I leave my name," and he was about to retire when Sydney Smith continued, "Perhaps, Mr. Goss, before you go, you would like to know whether any other appointment or any perquisites appertain to the office of organist?" and he then entered into particulars which gave so different a complexion to the matter that Goss at once entered his name.

Time when on, and Goss began to wish he could gain some tidings as to whether anything had been decided at

the Cathedral, when, one evening, he met Sydney Smith at a large dinner party. He did not, however, like to make any enquiry. At the table Goss sat opposite Sydney Smith, to whom fell the duty of carving a fine piece of salmon. "Mr. Goss," enquired Sydney Smith, "what part shall I send you?" "I have no choice, thank you." Thereupon he cut a piece right across the fish, and handing it said, "Accept that; and I trust Sydney Smith will *always* be found ready to assist Mr. Goss through thick and thin." Goss readily perceived the possibility of a double meaning being conveyed by this witty speech; and, on his return home, found a letter awaiting his arrival, acquainting him of the successful result of his application to S. Paul's.

Mr. Goss had not long been installed before he discovered that the organ stood in need of the addition of a few new and useful stops; so he took the opportunity one weekday after service, of asking Sydney Smith whether these desirable alterations might be made. "Mr. Goss," replied Sydney Smith, "what a strange set of creatures you organists are. First you want the bull stop, then you want the tom-tit stop; in fact, you are like a jaded cab-horse, always longing for another stop. However, I will ascertain what may be done in the matter." And it is almost needless to add that the amiable organist had his desire.

In the Psalms [continues Dr. Hopkins] whenever there occurred any reference to storms and tempest, the organ used to give forth a deep roll, to the great delight of Miss Hackett, who would look up at the instrument with a smile of intense satisfaction. On one occasion, when the Psalms had been unusually full of references to atmospheric disturbances, and the organ had been demonstrative to an unusual degree, and this good lady's face had been beaming almost incessantly, after service Sydney Smith said, "Mr. Goss, I do not know whether you have ever observed the phenomenon; but your organ never thunders but what Miss Hackett's countenance lightens."

In 1841, when resident at 30 Sloane Street, Goss compiled and published a collection of chants,

ancient and modern. This contained 257 compositions, printed in vocal score, with a separate accompaniment for the organ. Prefixed were some useful observations on chanting. The book was enriched by many new compositions of great merit, a large proportion appearing here for the first time in print. Goss himself contributed eleven chants, and James Turle, his contemporary at Westminster, six. Other contributors were Sir Andrew Barnard, Sir John Rogers, Richard Clark, J. W. Hobbs, Rev. James Lupton, Rev. E. G. Beckwith, J. L. Brownsmith, and George Cooper. The arrangement of the old Cathedral favourites was not, on the whole, so good as that presented by Bennett and Marshall in their Oxford collection. Goss's compilation forms the groundwork of the present *S. Paul's Cathedral Chant Book*, originally lithographed in 1872, and published, with considerable alterations and additions, in October, 1878.

In 1842 Goss wrote an anthem, "Blessed is the man" (Ps. 1.), a scholarly and, at the same time, melodious composition for a chorus of four voices, with a middle verse of the regular Cathedral type for alto, tenor, and bass. He intended writing an anthem from each of the 150 Psalms, but certain careless and unkind criticisms passed on "Blessed is the man" by members of his own choir disheartened him, and he composed nothing more for ten years. His pen, however, was busy in other ways, for about 1843 he began editing, in conjunction with his old fellow-pupil, James Turle, a collection of Services and Anthems by standard writers. Some of these had not been previously published in an accessible form, while others had never been

printed at all. The series was published by Cramer, of Regent Street, in forty-two numbers, which on their completion formed three folio volumes. The composers represented were Aldrich, Arnold, Attwood, Barrow, Batten, Battishill, Blow, Boyce, Byrd, Child, Clark, Cooke (B.), Cooke (R.), Creighton, Croft, Farrant, Gibbons, Goldwin, Greene, Hayes (W.), Kent, Purcell, Rogers, Stroud, Travers, Weldon, and Wise.

Any uneasiness that Goss may have felt respecting the criticisms passed upon his anthem, "Blessed is the man," must have been completely dispelled by the warm reception accorded to the noble dirge ("And the King said to all the people") and anthem ("If we believe that Jesus died") which he composed, at the request of Dean Milman, for the state funeral of the Duke of Wellington at S. Paul's on 18 November, 1852.

"Well do I remember," says one who was present, "the rehearsal of these works by a large and fine choir in the music room, Store Street. When the last few bars of the anthem, *pianissimo*, had died away, there was a profound silence for some time, so deeply had the hearts of all been touched by its truly devotional spirit. Then there gradually arose on all sides the warmest congratulations to the composer; it could hardly be termed applause, for it was something more genuine and respectful."

Both compositions were published in a volume prepared by Goss for the occasion, comprising the whole of the music sung, viz. the Burial Service of Croft and Purcell; Handel's anthem, "His body is buried in peace"; the chorale, "Sleepers, wake," from Mendelssohn's *S. Paul*; chants by Lord

Mornington, for Psalms xxxix. and xc.; and the arrangement from Beethoven's 7th Symphony as a double chant for the *Nunc Dimittis*.

After this hardly a year passed without the appearance of an anthem from the pen of Goss. For the Bicentenary Festival of the Sons of the Clergy, held at S. Paul's on 10 May, 1854, our composer produced "Praise the Lord, O my soul," one of his best written and most popular anthems. On this occasion the middle verse, "O pray for the peace of Jerusalem," was sung *sotto voce* by the whole of the voices, 250 in number, and the succeeding bold choral recitative, "They that put their trust in the Lord," by the whole of the tenors and basses, 120 strong, in unison. The other anthems introduced into the service, which was held under the dome, were "God is gone up" (Gibbons) and "Worthy is the Lamb" (Handel); while the setting of the *Cantate* and *Deus* was that of Attwood in D. The accompaniments were those of the organ and a band of wind instruments. A setting of the *Magnificat* and *Nunc Dimittis* in E major, in the short, full style, may be assigned to this period.

In the same year Goss edited, in conjunction with the Rev. W. Mercer, of Sheffield, a pointed psalter, with a collection of chants and hymn tunes. It long maintained its popularity as a choral manual, and was adopted for use at the special Sunday evening services at S. Paul's, inaugurated on 28 November (the First Sunday in Advent), 1858.* About the same time Goss revised the musical edition of the "Mitre" hymn-book, originally com-

* The book in present use at S. Paul's is *Hymns Ancient and Modern*. It was introduced on Ascension Day, 1871.

piled by the Rev. W. J. Hall, proprietor and editor of the *Christian Remembrancer*, in 1836. The tunes had previously been arranged for three voices in a very unsatisfactory manner by William Hawes, whose work was mercilessly criticized by Dr. Gauntlett in the *Musical World* of 18 and 25 August, 1837.* In 1856 Goss succeeded William Knyvett† as one of the composers to the Chapel Royal, the other being Sir George Smart, who was likewise organist.

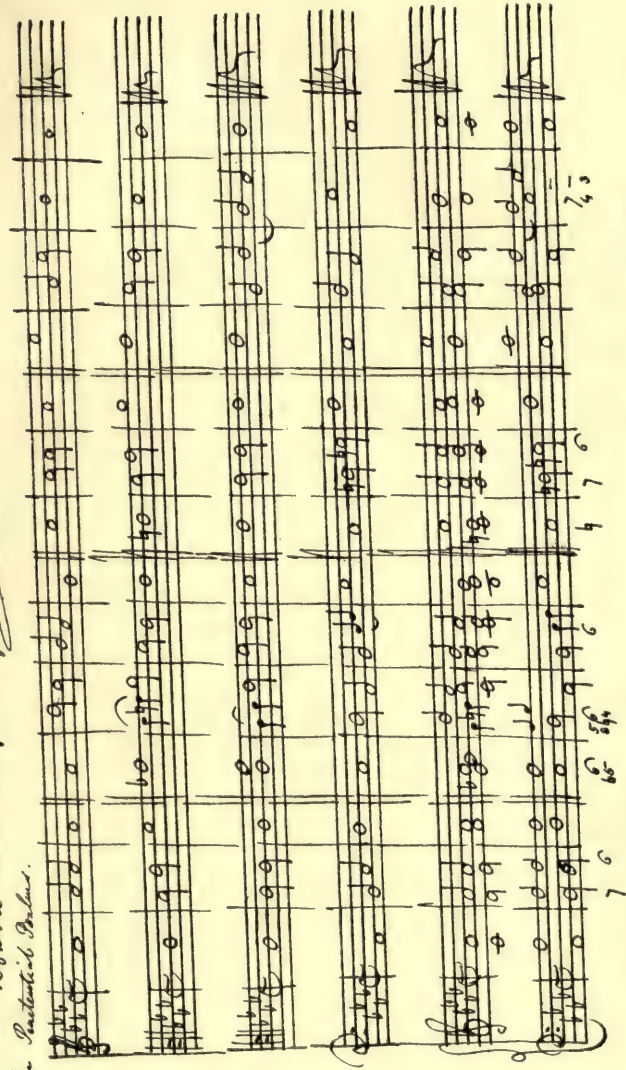
For the enthronement of the Bishop of London (Dr. Tait) in S. Paul's Cathedral on 4 December, 1856, Goss composed a short, full anthem, "O praise the Lord, laud ye the Name of the Lord." This was sung in procession, from the west door to the choir, on the above occasion. In the following year he wrote for insertion in the *Musical Times* two of his most popular anthems for the Festivals of Christmas and Easter—"Behold, I bring you good tidings," and "Christ our Passover." To the same periodical he contributed, in 1859, a setting of the Collect for the Thirteenth Sunday after

* In order to illustrate Gauntlett's review the proprietor of those "small and early" numbers of the *Musical World* went to the expense of engraving four plates of music, showing Hawes' scandalous blunders in the harmony and arrangement of the tunes.

† William Knyvett, as composer to the Chapel Royal, wrote the anthem ("This is the day") for the Coronation of Queen Victoria, 28 June, 1838. He was also one of the lay vicars of Westminster Abbey, and principal alto-singer and conductor of the Concerts of Ancient Music. He is now chiefly remembered by his glee, "The bells of S. Michael's Tower" (cleverly amplified by Sir Robert Stewart), and by his harmonizations, as glees, of various English airs. He was born 21 April, 1779, and died at Ryde, Isle of Wight, 17 November, 1856.

Double Chant in A-flat, by John Goss.

Intended for Protestant Bachelors.



FAC-SIMILE OF A CHANT, IN THE AUTOGRAPH OF SIR JOHN GOSS.

Trinity as a short, full anthem. For the public funeral of Admiral the Earl of Dundonald in Westminster Abbey on 14 November, 1860, he produced the anthem, "O Lord God, Thou strength of my health," and in 1862, for the Festival of the Sons of the Clergy, he made that magnificent contribution to modern Church music in the shape of "The Wilderness," the words of which were selected by the Rev. W. C. F. Webber, Sub-dean and Succentor of S. Paul's.

Sir Robert Stewart, the late distinguished Professor of Music in the University of Dublin, gives us some pleasant little reminiscences of Goss in a diary kept by him when in London during the Handel Festival, held in the Great Exhibition year of 1862. Under date Sunday, 29 June, he says: "At 3.15 I got to S. Paul's, and just met Goss and his son-in-law as they were going into the organ-loft. The blowing is worked by hydraulic pressure; and while the organ was being played I heard the pedals very distinctly; but when I myself sat down (at Goss's desire) to play the concluding voluntary, the pedals seemed to vanish as if there were none at all in the organ.* I accompanied Goss to his house in Bessborough Terrace and was introduced to his family: lots of girls, one son and one son-in-law. We spent our evening inspecting Attwood's MSS., including the papers wherein Mozart conveyed his instructions to his favourite English pupil. I carried home with me a copy of Goss's anthem (*The Wilderness*), which I afterwards introduced into Christ Church, Dublin. I liked Goss very much; he was

* The organ had recently (1860) been removed from the screen to a position over the stalls, on the north side of the choir.

so friendly, and more like the Irish, without the stiffness of most Englishmen. His stories of S. S. Wesley were extremely diverting ! ”

In 1861 Goss's anthem, “ Blessed is the man,” was published in the collection edited by the Rev. Sir F. A. Gore Ouseley, for certain Seasons and Festivals of the Church. It was appropriated to S. Andrew's Day ; while two others, “ In Christ dwelleth ” and “ These are they which follow the Lamb,” were inserted in the same collection and assigned to the Festivals of the Circumcision and the Holy Innocents.

In 1863 there followed in rapid succession from the fertile pen of Goss, “ Lift up thine eyes round about ” (suitable for the Epiphany) ; “ Stand up and bless the Lord ” (written for the reopening of Hereford Cathedral, 30 June, the words selected by the Rev. John Jebb, D.D.) ; “ Fear not, O land ” (for Harvest-tide) ; and “ O taste and see ” (composed specially for the Sunday Evening services at S. Paul's, and first sung there on 15 February). These four anthems perhaps exhibit Goss at his best, abounding as they do in that charmingly descriptive part-writing in which he has had few equals.

In 1864 the anthem, “ O taste and see,” was inserted, together with one for harvest, “ I will magnify Thee,” in Novello's collection, *Thirty-one Anthems by Modern Composers*. For the Festival of the Sons of the Clergy in 1865 Goss was again requested to write the anthem. This was a setting of Dean Milman's beautiful lines from his *Martyr of Antioch*, beginning “ Brother, thou art gone before us.” The service used on this occasion was that of Hopkins in F, and the additional anthems

were "I was glad" (Attwood) and "How lovely are the messengers" (Mendelssohn). The Prince of Wales was present as one of the Stewards of the Festival.

The first movement of "Brother, thou art gone before us," was subsequently adapted by Goss to a portion of Psalm xc., as being likely to prove of greater utility for ordinary purposes.

Between 1865 and 1868 Goss produced a Morning and Evening Service in A;* four anthems, "Come and let us return," "Hear, O Lord," "O give thanks" (for the S. Paul's Evening Services, 1866, and sung at the Festival of the Sons of the Clergy, 1867), and "O praise the Lord of Heaven." To the same period belongs a setting, in E minor, of the Burial Service, full of the most deep devotion and touching pathos. The last movement of this service, "I heard a voice from Heaven," was subsequently amplified by the composer as a separate anthem, and dedicated to his son, the Rev. John Goss, Succentor of Hereford.

On 27 December, 1866—his sixty-sixth birthday—a banquet was given in Goss's honour at the Albion Tavern, Aldersgate Street, Cipriani Potter in the chair. A testimonial, subscribed for by his numerous friends and admirers, was presented to Goss, consisting of "an elegantly designed *épergne* and a silver inkstand," together with a bouquet from Madame Otto Goldschmidt (*née* Jenny Lind). In

* The Morning Service (*Te Deum* and *Jubilate*) was originally in unison and written for the meeting of the Charity Children in S. Paul's, 1 June, 1865, when it took the place of Boyce's full service in A, previously sung on those occasions. Goss also arranged it for four voices, and subsequently added the *Benedictus*.

the course of the evening several of the composer's finest anthems and glees were sung by members of the choirs of S. Paul's, Westminster Abbey, and the Chapel Royal. Among the speakers was the Rev. W. W. Champneys, Vicar of S. Pancras and one of the Canons Residentiary of S. Paul's, subsequently (1868-75) Dean of Lichfield.* Dean Champneys' grandfather, the Rev. Weldon Champneys, was Precentor of Westminster, and from 1797 until his death in 1810 Sub-dean and Succentor of S. Paul's.

In 1869 Goss wrote a melodious setting of the *Te Deum* in F and, what is by many considered his greatest inspiration, "O Saviour of the world," the antiphon in the Office of the Visitation of the Sick. This is one of the most natural, perfectly written, and expressive pieces in the whole range of sacred musical literature. For depth of feeling it has been aptly compared with Mozart's last vocal composition, *Ave Verum*. It was well known to Goss's intimate friends that he delayed the composition of "O Saviour of the world" for some weeks, in consequence of his being unable to find the right chord to suit a certain passage in the words. Yet the whole appears so free and spontaneous that it is difficult to believe that it is not the result of a single uninterrupted effort. The original folio edition bears the inscription, "To his friend Joseph Barnby." It

* Dean Champneys' son, Dr. Frank Champneys, the distinguished physician, was a pupil of Goss. He is known as an amateur composer of great merit. His anthem, "O praise the Lord," was written in 1868 for the Sunday Evening Services at S. Paul's, and his fine motett for eight voices, "O Thou most merciful Jesu" (*O clementissime Jesu*), is frequently sung at the unaccompanied Friday services in the same Cathedral.

was at Barnby's suggestion that the anthem was written.*

For the Seventh Annual Festival of the Richmond and Kingston Church Choral Association, in 1869, Goss composed an anthem, "The glory of the Lord," the middle movement of which contains "music which lingers in the memory and refuses to be forgotten." All these later compositions prove that Goss's talent for melody and composition was as fresh as of yore, and that at a period when most men have ceased to write altogether. By the above year Goss had reached the highest pinnacle of fame as a writer of Church music, whether we consider the number of his compositions or, which would be a more correct criterion, their intrinsic value. It is said that he never began the writing of an anthem without asking a blessing upon his work. He meant every anthem of his to be what an anthem should be—a sermon in music. Many of the compositions in his sketch-books are prefixed with the letters I.N.D.A., the initial letters of *In Nomine Domini. Amen.*

This magnificent series of Church compositions was fitly crowned in 1872 by the grand *Te Deum* in D major and the anthem, "The Lord is my strength," written for the Thanksgiving Service held at S. Paul's for the restoration to health of our present King, then Prince of Wales.

Charles Gounod, the distinguished French composer, then resident in this country, had also written a festal *Te Deum* with the intention of having it sung on the above occasion. But it was not used, and very properly so; for Goss, in his capacity as

* To Goss, Barnby had dedicated his effective motett, "King all glorious," on its publication in 1867.

Composer to the Chapel Royal as well as in that of organist of S. Paul's, claimed the privilege of composing the music for the national thanksgiving ; but the modesty which had distinguished him throughout his life, and the long course of indifference with which he had been regarded by the Cathedral body, kept him at first from asserting his right. Had not his numerous friends urged him to furnish the necessary music for the great day, one of the first Church composers then living would have been silent upon the very occasion when his voice ought to have been heard. However, he acquitted himself, as we know, admirably, and upon the grand effect with which the *Te Deum* and anthem were sung on that memorable 27th of February, 1872, it is needless to expatiate.

The following correspondence which passed between Gounod and Goss, relative to the Thanksgiving Day music, will be found of interest :—

“TAVISTOCK HOUSE, TAVISTOCK SQUARE,

“*Friday, 19th Jan., 1872.*

“MY DEAR MR. GOSS,—I have composed in commemoration, and as a thanksgiving for the recovery of H.R.H. the Prince of Wales, a *Te Deum* on the text of your English Church Service, for chorus and organ. I should be very happy if it could be performed at S. Paul's on the occasion of Her Majesty's going to S. Paul's to render thanks, as I see it is her intention to do so in February next ; and I would be very grateful to you if you could manage this for me.

“Believe me, dear Mr. Goss, to remain,

“Sincerely yours,

“CH. GOUNOD.”

“ 15 CLAREWOOD TERRACE, BRIXTON,

“ Jan. 23, 1872.

“ MY DEAR SIR,—As soon as I received your letter about the *Te Deum*, I took it to our Dean [Church], but I have not since heard from him. In all candour I must confess to you that I do not wish it to be accepted for the occasion of the National Thanksgiving in S. Paul's, for the very natural reason that there are yet *Englishmen* in existence who surely are capable of, and would be expected to produce, the music required for the ceremony. I am quite sure that their *hearts* would be in the cause.

“ You will, I trust, forgive my hasty remarks, and, dear Sir, believe me, with all veneration for your genius,

“ Yours faithfully,

“ JOHN GOSS.”

Dr. T. L. Southgate, when publishing these letters in the *Musical Standard* of 13 May, 1882, observed that they spoke for themselves and needed little comment. Gounod's desire was the outcome of a natural ambition, very properly expressed. Of Goss's reply we may all feel proud. It was the straightforward letter of a true gentleman. Considering that he held the office of State Composer, the entire absence of self in the courteous rebuke conveyed to the distinguished French composer was not a little remarkable. This feature, and the quiet patriotic ring that the letter has about it, are characteristic of the man, as all who enjoyed the friendship of Goss must well know.

Shortly afterwards Goss was urged to set the

Benedictus to music in order that it might be used with the *Te Deum* as a morning service. He complied, and it was probably while listening to a performance of it by the fine choir of the Cathedral that his last visits to S. Paul's were paid; for shortly after the Thanksgiving Day he retired from the organistship, but continued to attend the services, and never lost an opportunity of encouraging, by words of praise or advice, those who were trying hard to improve the musical portion of the worship in his beloved church.

Gounod's *Te Deum* (in C major) was introduced into the service lists of S. Paul's in 1873 by the Rev. W. C. F. Webber, the then Succentor. Gounod, following the example of Goss, added a setting of *Benedictus*. This is in G major. Both movements were published with a dedication to the Very Rev. R. W. Church, Dean of S. Paul's. It is interesting to observe that Gounod's anthem, "Sing praises to the Lord" (wherein he has, so to speak, recorded his impressions of our Cathedral service), was, on its publication in 1870, inscribed to Goss. His fine motetts, "All ye who weep," "As the hart pants," "O come near to the Cross," "O Day of Penitence," "Daughters of Jerusalem," and "Word of God Incarnate," owe their introduction at S. Paul's to the Rev. W. Sparrow Simpson, D.D., who succeeded Mr. Webber in the Succentorship of S. Paul's in 1876, and they were first sung at S. Paul's during the Passiontide of that year. They supplied a want long felt in the selection of music strictly appropriate to that season of the Church. In all of them we find exquisite melody, rich harmony; music grand, devotional, and at the

same time scholarly. No musician can take up these works without profiting by the study of their author's resources ; no worshipper can hear them without being deeply moved. With regard to the motett, " O come near to the Cross," it is a somewhat significant proof of the estimation in which that piece was held by its composer that he should have inscribed it to his brother-in-art, Hector Berlioz, and one cannot but agree in deeming it a bond worthy to unite two musicians of such distinction. It should be understood that all these motetts were originally set to Latin words, and were first published in England by Novello in 1866. The translations were chiefly made by the Rev. Benjamin Webb, for the use of S. Andrew's, Wells Street, and in this form they were originally sung at that church under the direction of Joseph Barnby, the then organist and choirmaster.

Since 1876 the *répertoire* of S. Paul's has been further enriched by the addition of some equally fine works by Gounod for use as anthems, such as " Here by Babylon's wave," " Come unto Him," " Solitary lies the city " (*Gallia*), " Out of darkness " (*De Profundis*), " Lo ! the children of the Hebrews," " O sing to God " (*Noël*), " Hail ! gladdening light," and two beautiful settings of the *Ave Verum*. Gounod, during his sojourn in London (1870-6), was a frequent attendant at both S. Paul's and S. Andrew's, Wells Street. During this period he wrote much music, sacred and secular, to English words.

Soon after the Thanksgiving Day—on 19 March, 1872—Goss received the honour of knighthood

from Queen Victoria and her thanks for his music. Four years later the degree of Doctor in Music, *honoris causâ*, was conferred on Sir John Goss by the University of Cambridge, his distinguished pupil, Arthur Sullivan, receiving on the same day a like distinction.

In 1875 a subscription was collected, the proceeds of which were applied to the foundation, in connection with the College of Organists, of a Goss Scholarship at the Royal Academy of Music. The candidates for the scholarship were to be choristers who intended to devote themselves to the study of the organ. The trust deed was handed to Sir John Goss at a largely attended meeting, presided over by John Hullah, at the Chapter House, S. Paul's, on 14 April, 1875. At the Cathedral evensong which preceded the meeting the music was, with great propriety, selected from the compositions of Goss. It included the Service in E and the anthem, "Praise the Lord, O my soul."

Thus, surrounded by respect and honours, and ripe in years, Sir John Goss passed to his rest. He died at his house, 26 Lambert Road, Brixton Rise—on the confines of the great city in which the whole of his long, useful, and laborious life had been spent—on Monday, 10 May, 1880, in the eightieth year of his age. He was buried in Kensal Green Cemetery on the Saturday following, the first part of the service being rendered chorally at S. Paul's, and in the course of which was sung the affecting anthem, "If we believe that Jesus died."

On the sixth anniversary of the death of Sir John Goss a cenotaph to his memory was unveiled in the crypt of S. Paul's. It is a fine piece of workman-

ship, the principal material employed being alabaster, varied by black and white marble. The chief feature of the memorial is a panel with an exquisite piece of sculpture in pure white Carrara marble by Hamo Thornycroft, R.A. It represents five surpliced choristers holding music books. As models Mr. Thornycroft selected five of the then S. Paul's choristers, and they sat to him in his studio. It may be interesting to mention that one of these boys was Charles Macpherson, now the sub-organist of the Cathedral. The inscription on the monument is as follows :—

In remembrance of Sir John Goss, Knight, Mus.D. Cantab., Composer to Her Majesty's Chapels Royal and 34 years organist and vicar choral of this Cathedral. Born, Dec. 27th, 1800—Died, May 10th, 1880. His genius and skill are shewn in the various compositions with which he enriched the music of the Church. His virtues and kindness of heart endeared him to his pupils and friends, who have erected this monument in token of their admiration and esteem.

The compositions of Sir John Goss not chronologically alluded to in this sketch comprise a *Sanctus* (1813); four canons—"Hallelujah," "Who can tell how oft he offendeth?" (1823), "I will alway give thanks" (1823), and "Cantate Domino" (1824); a *Requiem*, in memory of the Duke of York, published in the *Harmonicon* (1827); a similar composition for William Shield (1829); two anthems—"God so loved the world" and "Let the wicked forsake his way," written in 1850 for Henry Haycraft's *Sacred Harmony*; an anthem—"Blessed is he that considereth" (1854), still in MS.; seven short anthems written for *Congregational Church*

Music (1871); and two anthems—"Forsake me not" and "O Lord, Thou art my God," recently edited, from the original MSS., by Mr. John E. West. Another anthem, "The God of Jeshurun," was published in 1882, under the editorship of Sir Arthur Sullivan, who remarked in a prefatory note: "This anthem was left by the late Sir John Goss completed down to the fifty-seventh bar. Numerous sketches,* altered and modified, testify to the difficulty he seemed to encounter in continuing from that point. As none of them were satisfactory to him, I have not made use of them, but have continued and finished the anthem in the endeavour to preserve the characteristics of his writing."

Sir John Goss was the author of *An Introduction to Harmony*, originally published in 1833, and still in demand. He edited *The Organist's Companion*—a series of Voluntaries, chiefly selected from the celebrated works of Handel, Bach, Graun, Haydn, Mozart, Rinck, etc., in four volumes; *Twenty-five Voluntaries for the Organ, arranged from the works of eminent composers*; *The Melodist*—a Collection of Songs and Ballads by various composers; *Six Songs from Scripture by Thomas Moore*, with original additions; and an arrangement of Tallis' Responses for the Special Services at S. Paul's. He was the composer of many psalm and hymn tunes, and it is interesting to compare the style of those written for the little manuals in the Chelsea days with those published in Hackett's *National Psalmist*, Mercer's *Church Psalter and Hymn Book*, *The Hymnary*, and other later collections.

* These sketches, and many others made by Goss, are in the possession of Dr. T. L. Southgate.

The following appreciation of Goss will doubtless be read with interest, written, as it was, by his successor in the organistship of S. Paul's Cathedral—the late Sir John Stainer :—

“As an organist, it is difficult to pass an opinion on Goss. The organs of his youth were very different instruments from those of our own time, and if he were not a brilliant performer from a modern point of view, it is equally certain that many of our young organists would be utterly unable to produce the fine effects which Goss produced on an organ having two octaves of very clumsy pedals, a gamut-G swell, a 16 ft. (CCC) great organ manual, and two or three unruly composition pedals. He always accompanied the voices (especially when soli) with thoroughly good taste, and his extempore voluntaries were sometimes models of grace and sweetness.

“As a man, Goss commanded universal respect. The chief features of his character were humility, genuine religious feeling, and a strong love of home and home ties. So deep-seated was his humility that it produced a sort of shyness in his manner which partially unfitted him for the rougher duties of public life. The discipline and efficiency of the cathedral choir reached a very low standard during the latter portion of his career. But although Goss was not altogether the man to cope with those self-willed musicians who were on the staff, he must not be solely blamed for the unsatisfactory state of the cathedral choir. The fact is, he had, for a considerable period, to deal with a Chapter which, taken as a body, had neither the power nor wish to face the unpleasant duty of becoming reformers. His hearty interest in all the improvements which

he lived to witness in the reorganization of the choral staff by the present Dean and Chapter,* and the sincere pleasure which the now beautiful musical services gave him, prove beyond doubt that, had his lot been cast in better days, Goss would have been second to no one in his efforts to raise the musical credit of S. Paul's to its proper level.

"A careful study and familiar knowledge of the sacred compositions of Goss leaves a very definite feeling that their author was a man of refined thought, religious in life, possessing a keen appreciation of the resources of his art, tempered by a firm resolution to use them only in a legitimate manner. There is that gentleness and repose about them which eminently characterized the man himself. He treated all others with consideration and goodness, and seemed hurt when he had occasion to realize the fact that others did not always treat him in the same way. He loved quietness and valued the affection of others."

In the year 1889—the limit of our present History—English music sustained an irreparable loss by the death of the Rev. SIR FREDERICK A. GORE OUSELEY, one of the most ardent and learned of those musicians who pursue the art rather as a means of healthful intellectual enjoyment than of pecuniary profit. Altogether a most remarkable personality, his refined knowledge, profound scholarship, and

* These words were written in 1880. The Chapter of S. Paul's at the time when the great reforms, musical and otherwise, were carried out in that Cathedral, beginning in 1871, was composed of the Very Rev. R. W. Church (Dean), and the Revs. R. Gregory, H. P. Liddon, J. B. Lightfoot, and Bishop Piers Claughton (Canons Residentiary).—J. S. B.

grasp of every phase of the history, science, and literature of music were astonishing; while the numerous services and anthems, all characterized by thought, the highest musical intelligence and depth of feeling, with which he enriched our ecclesiastical repertory, will ever remain as classics.

Frederick Arthur Gore Ouseley, the only son of the Right Hon. Sir Gore Ouseley, Bart., G.C.B., F.R.S. (the distinguished Oriental scholar, and successively Ambassador and Minister Plenipotentiary to Russia and Persia), was born in Grosvenor Square, 12 August, 1825. He came from the same old Irish stock that gave to the world the Wesleys and the Wellesleys, two notable families in our history. At his baptism in the church of Hertingfordbury, Herts, the Duke of Wellington, the Duke of York, and the Marchioness of Salisbury were his sponsors. Extraordinary stories are related of his musical precocity. All that the Hon. Daines Barrington has recorded in the *Philosophical Transactions* of the precocious talents of Mozart, of Crotch, and of Charles and Samuel Wesley ceases to surprise when compared with what is known of Ouseley. He could play almost before he could talk. In the Library of S. Michael's College, Tenbury, is preserved a volume containing 243 compositions, showing the extraordinary precocity of Ouseley's genius. Many of these (chiefly waltzes, marches, and melodies) were composed at the age of five years, for his parents, Queen Adelaide, Madame Pasta, Madame Weiss, Lady Denbigh, Lady Fitzgibbon, Hon. Miss Jervis, and others. The earliest example is dated November, 1828, when only three years and three months old. At the age of seven and a

half years he composed an opera, the MS. of which consists of fifty-three pages of six lines each, but it has no distinguishing title; and when about eight years old he wrote another with Italian words, entitled *L'Isola Disabitata*, which was noticed in the *Musical Library* of September, 1834. About the same time he composed a duet, "Vanne a regnar besnomio," for soprano and contralto. This was printed by Novello, and favourably reviewed at the time of its appearance. In a book entitled *Original Compositions in Prose and Verse*, an oblong 4to, published by Edmund Lloyd, of Harley Street, Cavendish Square (1833), appeared a March in C and an Air in A^b, both written at the age of six; while in the eleventh volume of the *Harmonicon* appears another March in C.

Sir Frederick Ouseley was educated privately at Dorking by the Rev. James Joyce, vicar of the parish, whose son, J. Wayland Joyce, afterwards Rector of Burford, near Tenbury, was one of Ouseley's most attached friends. In 1843, at the age of eighteen, he went to Oxford, entering Christ Church as a gentleman commoner. On the death of his father in 1844 he succeeded to the baronetcy. He graduated B.A. in 1846, and M.A. in 1849. In 1850 he took the degree of Bachelor in Music, his exercise being a cantata, "The Lord is the true God," a composition revived at the Hereford Festival in August, 1858.

During Ouseley's last year at Christ Church Dr. Marshall, the Cathedral organist, resigned. Ouseley immediately offered his services as honorary organist, an offer which the Dean and Chapter were only too glad to accept. He made himself responsible for





THE REV. SIR FREDERICK A. GORE OUSELEY,
BART., M.A., MUS.D.

the whole of the musical work of the Cathedral, and until Dr. C. W. Corfe was appointed some months later is said not to have missed a single service.

On leaving Oxford in 1846, Ouseley began reading for Holy Orders, having decided to enter the Church. He worked very hard ; he knew the argument of Paley by heart, and sometimes read fourteen hours a day. This brought him to the head of the list of candidates, and at his Ordination in S. Paul's Cathedral, on Trinity Sunday, 1849, he was selected to read the Gospel. He was licensed to a curacy at S. Paul's, Knightsbridge, under the Rev. W. J. E. Bennett (*clarum et venerabile nomen*), in the choir of which church he had previously, with Sir John Harington and other well-known Churchmen, sung as a layman. In the following year S. Barnabas', Pimlico, was consecrated as a chapelry to S. Paul's. Sir Frederick then principally served that church, living in the adjoining clergy house or college with his fellow-curates, the Revs. Henry Fyffe, Laurence Tutiett, and G. F. de Gex. Soon after the memorable consecration of S. Barnabas', on 11 June, 1850, ritual troubles ensued, and in the following November the beautiful church was desecrated by the notorious anti-Puseyite riots. Matters terminated in the resignation of Mr. Bennett and his staff of curates. When, in March, 1851, the final break-up came, the idea occurred to Sir Frederick that the boys of the choir, who had joined it with hopes of, at least, such an education as would fit them for entering the world, fared hardly in being thus again thrown upon their own resources, and it was at this time that he began to form the plan which resulted in a movement from

which many have subsequently benefited. Securing the services of his friend and former fellow-curate, the Rev. Henry Fyffe, as master of the school, he collected the scattered boys of the former S. Barnabas' choir and established this little colony, with Fyffe at its head, at Lovehill House, Langley Marish, near Windsor. Here, in order that the choral traditions of S. Barnabas' should not be broken, a private chapel was fitted up in which choral service, in the regular Cathedral manner, was performed twice daily, until the church and collegiate buildings which Ouseley had determined to erect at his own cost near Tenbury, as a school for choristers, were ready for the reception of their inmates. During his curacy at S. Barnabas', Ouseley generously defrayed all expenses connected with the choir and music. Full Cathedral service was celebrated twice every day in the beautifully appointed chancel, the regular staff being reinforced by some of the members of the choirs of S. Paul's and Westminster Abbey. The organ, built by Flight and Robson, was the gift of Sir Frederick.

During the year 1851 Ouseley made a lengthy continental tour, visiting Spain, Italy, Germany, Switzerland, France, and Holland; making friends with organists and musical abbés; examining and trying organs and collecting rare Church music. At Rome he met the Abbé Fortunato Santini, who had a fine library of music of the Palestrina school, from which he was enabled to make copious transcriptions.*

On his return, Ouseley settled down at Langley and began to be busied with plans for his permanent

* Santini's library is now in the Episcopal Palace at Münster, Westphalia.

choristers' college. In 1852 he bought an estate at the Old Wood, situated on a high tableland in the midst of most picturesque scenery, two miles from the quiet little Worcestershire market-town of Tenbury. On 3 May, 1854, the foundation-stone of the church was laid.

The period from 1851 to 1856 was an active one in Ouseley's life. Amid the superintendence of his school at Langley and affairs at Tenbury he found time for several compositions of considerable magnitude. In 1853 he wrote his fine anthem, "And there was a pure river," for the baptism of the daughter of his colleague, the Rev. Henry Fyffe. In the same year he published two volumes of Cathedral music : one, a collection of his own services and anthems, composed up to that time ; the other, a selection of services by English masters of the sixteenth, seventeenth, and earlier eighteenth centuries, to which allusion has frequently been made in former chapters of this History. The volume of his own compositions comprised five complete Services in A major, B minor, E major, E^b, and G major,* with three sets of anthems—principally short ones—dedicated to his friends, A. Trevor Crispin (many years of H.M. Treasury), Captain E. J. Ottley, and the Rev. Henry Fyffe. These compositions were eagerly welcomed on their publication, and formed valuable acquisitions to the music libraries of every cathedral in England.

The Service in E major was written by Ouseley

* The services in A and G had been previously published in a collection edited between 1841 and 1849 by Dr. William Marshall, organist of Christ Church Cathedral, Oxford.

in 1847 while he was living with his mother and sisters at 39 Lowndes Street. He submitted the MS. score to Vincent Novello, who, in a letter to Sir Frederick, dated 3 May, 1848, observed :—

“ It appears to me to be written in the *genuine* Church style, both as to melody and harmony ; and the entire production would, in my estimation, do honour to the skill and experience of any of our best composers of the ‘ good *old* English School, which I consider the finest of all for dignified simplicity, appropriate solidity of harmony, and impressively grand solemnity, in the style of its sterling Church music. You have done perfectly right, I think, to take these glorious ancient musicians as your model in your writings for ecclesiastical purposes.”

Novello much wished to insert the service in his *Cathedral Choir Book*, then in course of publication. This, however, was not done, Ouseley having a volume of his own in contemplation. Many of the anthems in this same volume were written by Ouseley during his continental tour in 1851. In this way, “ I will magnify Thee ” (dedicated to the Rev. Sir William Cope) was written at Frankfort-on-Maine, and “ O God, wherefore art Thou absent ? ” at Venice. “ Haste Thee, O God,” and “ How goodly are thy tents ” were composed at Milan, the latter on viewing the Cathedral by moonlight ; “ I know that the Lord is great,” “ O how plentiful,” “ O love the Lord, all ye His saints,” and “ Thy mercy, O Lord,” were inspired by Cologne ; while the set of six dedicated to Captain Ottley was written at Rome.

In 1854 Sir Frederick Ouseley took his degree of

Doctor in Music at Oxford.* His exercise was the oratorio *The Martyrdom of S. Polycarp*, which, on its approval by the Professor of Music, Sir Henry R. Bishop, was performed before a crowded audience in the Sheldonian Theatre. On this occasion the band and chorus consisted chiefly of the composer's personal friends in the University, and the solo parts were sung by Miss Dolby, Mr. (now Dr.) W. H. Cummings, Mr. (now the Rev.) John Hampton, and Mr. Weiss. The work was published in full score by Novello. Two of the numbers are still popular—the spirited march, and the graceful trio for sopranos, “In the sight of the unwise.”

In April, 1855, the Professorship of Music became vacant by the death of Sir Henry Bishop. The appointment rested with the Proctors, and through one of them—J. M. Holland, of New College, a good musician—it was conferred on Sir Frederick Ouseley, not only as being in every way thoroughly qualified by his unrivalled musical attainments, whether viewed as a performer or a composer, but as having a qualification possessed by no other candidate, quite independently of his rank and social position, which would give additional prestige to the office, in the fact that he was also a Master of Arts and a member of Convocation of the University. Ouseley's zeal and influence gradually worked a change as to the regard in which music was held in this ancient seat of learning. But he had many prejudices to fight against. His own Dean (Dr.

* Ouseley received the degrees of Doctor in Music (*ad eundem*) at Durham in 1856, at Cambridge in 1868, and at Dublin in 1888. He received the honorary degree of LL.D. at Cambridge in 1883, and the same at Edinburgh in the following year.

Gaisford) told him that it was unbecoming for a man in his position to present himself for examination in music in the University. His acceptance of the Professorship removed this contumely and raised the standard of the degrees. Hitherto any one seeking the Mus.D. degree had only to inscribe his name as a nominal member of some college, send in a choral or an orchestral thesis, which was invariably accepted, pay a band for its performance, and take rank as an Oxford Doctor. Ouseley instituted a public examination by three competent examiners in historical and critical knowledge of music, and in elementary classics and mathematics, demanding also from each candidate a lengthy written composition to be submitted to himself. The stringency of the test was shown by the fact that in its early application fifty per cent of the candidates failed, not a few of the plucks being a judgment on "cribbed exercises," which Ouseley's immense knowledge enabled him to expose.*

"I remember," says the Rev. W. Tuckwell, in his entertaining book, *Reminiscences of Oxford* (1900), "how the Professor, kindest-hearted of men, suffered in inflicting rejections. He was beset by piteous, even tearful, appeals or by fierce expostulations; had sometimes to escape into a friend's house from imploring remonstrants who chevied him in the streets; but he kept conscientiously to the line he had drawn, with the result that in a few years' time the Oxford Doctorate came to be estimated as

* A certain exercise was one day brought before him, as an examiner, to pass. It was not bad enough to reject, and he was on the point of passing it, when he recognized it as an indifferent movement in the indifferent oratorio, Russell's *Job*.

it had never been before. His lectures owed popularity to the practical illustration of them on the organ or piano by his friend Mr. Parratt, and to the volunteer assistance of a well-coached vocal and instrumental band. So at last Queen Calliope came down from Heaven and made a home in Oxford. I am told that she abides there still ; that Ouseley's white and crimson mantle fell upon a worthy Elisha, whose advent to S. Paul's has been hailed by the innocent quatrain :—

S. Paul's had a loss
In Mr. J. Goss ;
I'm sure it's a gainer
In Dr. J. Stainer ;

that by his promotion to the vacant Chair, Oxford was a gainer in her turn ; that if Sir Frederick Ouseley made music respectable in the University, Sir John Stainer has made it beloved.”*

The power of granting degrees *honoris causa* possessed by the University was revived in Ouseley's days, and would doubtless have been exercised to a still greater extent had he possessed all the power to nominate the recipients which he was supposed to possess by the outer world. In November, 1856, a new Music Statute was put into full play, with its staff of Professor, Choragus, and Corypheus or Precentor. Ouseley at once began a course of Lectures—a phenomenon which had not been witnessed in Oxford for many years. The Choragus (Dr. Stephen Elvey, organist of New College), set to work in earnest to form a weekly class for the practice of vocal music, when he and the Corypheus (Dr. C. W. Corfe, organist of Christ Church), with another

[* These words were written shortly before Sir John Stainer's lamented death, March 31, 1901.]

class, worked alternately. The classes were at first extremely popular, and dons and tutors might be seen poring over the same part-book with their undergraduate pupils; but as the novelty of the thing wore off they gradually came to nothing, and the "*Societates jam privatim constitutæ*" of the Music Statute (i.e. the Amateur Club, the several glee clubs, and the Plain Song Society) supplied the academics with as much music as they either cared for or could find time for.

Sir Frederick Ouseley was an example of a Professor enjoying ample private means, so that the paltry salary and fees then attaching to the office did not affect him. Indeed, so large-hearted, generous, and devoted was he to the art he so loved, that no doubt the cost of the illustration of the lectures he gave from time to time and various other expenses more than swallowed up all the emoluments he received.

On Trinity Sunday, 1855, Ouseley was ordained priest by Bishop Hampden. Shortly afterwards the Bishop, doubtless in appreciation not only of Ouseley's acknowledged eminence as a musician, but of the disinterested work and mission which he was just bringing into his own diocese, appointed him to the Precentorship of Hereford Cathedral. No more fitting appointment could possibly have been made; but whereas the office had, up to this time, been endowed with a sum of £500 a year, not one of its occupants had discharged one particle of its duty for at least a century, or been qualified to discharge it; it was now, under the operation of the Cathedral Act of 1840, to present the edifying spectacle of an entirely disendowed stall, just when,

for the first time perhaps from its foundation, it was occupied by a man not only anxious, but in every way qualified to make such a post a reality.

It was about this time that Sir Frederick Ouseley wrote his great Service in C major. This is for a double choir, of eight real parts, throughout, and comprises not only a setting of the Office of Holy Communion—*Kyrie, Credo, Sanctus*, and *Gloria in Excelsis*—but of every canticle at Matins and Evensong—*Venite, Te Deum, Benedicite, Benedictus, Jubilate; Magnificat, Nunc Dimittis, Cantate Domino*, and *Deus Misereatur*: a feat of composition undertaken by no other English composer either before or since.* The *Venite*, it should be observed, is in seven real parts only, a Gregorian Tone in octaves, forming a *canto fermo* in every verse. A greater part of this service was sung at the re-opening of Hereford Cathedral on 30 June, 1863. The Communion Service was used at the Jubilee Commemoration of S. Michael's College, Tenbury, on 29 September, 1906; and certain other portions of this sonorous and imposing piece of worship music have been long in use at Durham, York, Norwich, Lichfield, and King's College, Cambridge. The service has never been printed, and not more than four scores of the complete work are known to exist.

Soon after his appointment to two offices so con-

* The nearest approach was made by J. L. Hatton (1809–1886), whose Service in E major, for four voices, includes all the movements set by Ouseley, with the exception of the *Gloria in Excelsis*. The Service in B♭, by Dr. John Smith, of Dublin (1795–1861), may be said to come next. It contains all except the *Venite, Benedicite*, and *Gloria in Excelsis*.

genial to him as those at Oxford and Hereford, Ouseley was enabled, by the completion of his church and college at Tenbury, to enter on the life and residence to which he had most especially been looking forward. On Monday, 29 September, 1856, the buildings at Tenbury were consecrated, with a grand ceremonial, by Bishop Hampden, who had all along been most kind and cordial, approving of Ouseley's scheme in every way. At the same time a parochial district was assigned, which included portions of the parishes of Leysters, Tenbury, and Middleton-on-the-Hill. Thus S. Michael's Church became parochial as well as collegiate. Ouseley not only endowed the college, but also the living, providing a good vicarage house and parochial school. He then became first Warden of the college and Vicar of the parish.*

To conceive a project of this kind, to carry it successfully out, to conciliate opposition, to do it all at the right time—this was an act of happy daring that none but a great mind was capable of. But Ouseley brought to the task higher qualifications than mere musical knowledge—a heart that was full in tune, and a soul that was penetrated through and through with the noblest ideas of Christian worship.

Henry Woodyer, a pupil of William Butterfield, was the architect commissioned by Ouseley to build his church and college. Noted among the late Mr.

* The Foundation consists of a Warden and Precentor, twenty Honorary Fellows, a Head Master, an Assistant Master, an Organist and Music Master, a Librarian, a Bursar, five Lay Clerks, a Sacristan, eight Choristers, and eight Probationers. The Visitor is the Bishop of Hereford.

Woodyer's works are the exquisite group of buildings and chapel of the Convalescent Home at Eastbourne; the House of Mercy at Clewer; the church of the Holy Innocents at Highnam, near Gloucester; the parish church of Dorking; and his restoration of the fine five-aisled church of S. Helen, Abingdon.

S. Michael's has been described as "the one real development of the æsthetic principle that England is yet able to boast: emphatically one of the loveliest architectural efforts of the 19th century—the *chef-d'œuvre* of an architect pre-eminently capable of grasping the spirit of the middle ages." This description may be somewhat overdrawn, but few can pass S. Michael's Church and College, springing up suddenly as they do in this sequestered spot, without delight and admiration. Sir Frederick dearly loved his picturesque estate, so tranquil and so beautiful; and well he might. Looking round, one involuntarily recalls his exquisite setting of the words, "How goodly are thy tents, O Jacob, and thy tabernacles, O Israel! As the valleys are they spread forth, as gardens by the river's side."

The church—a cathedral in miniature—is cruciform in plan, of goodly proportions, and noble height. It is rich in carving in wood and stone, and also in stained glass. The organ, by the celebrated builder, Henry Willis, is an instrument of great sweetness and power. A picturesque cloister connects the church with the college, whose buildings comprise the Warden's lodgings; a dining-hall, which might suffice for a small college in one of the Universities; a library, rooms for the masters, school and class-rooms, and a spacious dormitory:

every provision being made, in fact, for the comfort of the inmates that care and kindness could foresee and secure.

Full choral service is held twice daily in Term time at 9 a.m. and 6 p.m., when the music is selected and the whole performed according to the best Cathedral traditions.

The object of this foundation, as set forth in the printed Statutes, is "to prepare a course of training, and to form a model for the choral service in these realms ; and for the furtherance of this object to receive, educate, and train boys in such religious, secular, and musical knowledge as shall be most conducive thereto." An erroneous impression exists that S. Michael's is merely a school of music. Certainly it was Ouseley's primary desire to train up boys for Holy Orders by a sound public-school preparatory education, combined with thorough Church teaching, and who would add to this course such musical knowledge as would extend and improve the tone of Church music throughout the land. Stress, however, must be laid upon the fact that many boys on leaving the school, at the breaking of their voices, have either gained scholarships or taken good places at the great public schools, including Eton, Harrow, Winchester, Charterhouse, S. Paul's, Marlborough, Uppingham, Shrewsbury, Bradfield, Radley, and Derby, and that they have proceeded thence to the Universities, and are now filling responsible positions not only in the Church, but also in the Army and Navy and many other departments of life. The ecclesiastical part of Ouseley's scheme comprises a foundation for eight choristers (the sons of gentlemen), to which boys

are admitted as vacancies occur, after having served as probationers, whose number is also limited to eight. On their election the choristers receive their education, board, and lodging gratuitously in all respects. The probationers are chosen by the Warden after a competitive trial of voice and ear, and they receive their education at an almost nominal cost. Certain boys called Commoners, not exceeding sixteen in number, are admitted to be educated with the choristers and probationers on considerably higher terms. These boys are subject to the same rules and statutes of discipline as the choristers, saving only in the matter of musical education. It will thus be seen that it is by no means necessary that a boy should be musical to become a scholar here, the ordinary classical education being provided; but, at the same time, if a boy has musical proclivities he has great advantages, not the least being the frequent opportunities afforded of contact with men of the highest musical ability. It was this part of the scheme which was one of Ouseley's special objects in spending no small proportion of his substance in providing this beautiful church and college, which are now fulfilling their purpose.

Although S. Michael's is only one of those numerous and splendid instances of wealth ungrudgingly bestowed by the sons and daughters of England's Church to make her "all glorious within" during the last sixty years, it is an almost unique one in which a Christian gentleman has devoted his remarkable talents, his personal attention, and his worldly substance to her service with so unstinted a hand. "This is the first school of the kind estab-

lished since the Reformation," once remarked his friend, Canon Rich, to Sir Frederick Ouseley. Curiously, the thought had never struck the Founder before.

At the period of his taking up his work at Oxford, Hereford, and Tenbury, Ouseley was recognized as one of the first Church composers of the day, and as such was frequently requested to compose anthems for choral festivals and other special occasions. In this way his noble anthem, "It came even to pass," was written for the reopening of Lichfield Cathedral on 22 October, 1861, when it was sung by 980 voices. Then for the choral festival held in Peterborough Cathedral in June, 1863, he composed "Behold now, praise the Lord," and for the reopening of Hereford Cathedral on the 30th of the same month, "Blessed be Thou, Lord God of Israel," both being for a double choir. In 1865 he wrote a festival anthem, "Sing, O daughter of Sion," for the meeting of the Norfolk and Suffolk Church Choral Association; and in 1884, "One thing have I desired of the Lord," for a similar gathering of choirs in Tewkesbury Abbey, not long after its splendid restoration under Sir Gilbert Scott. His last composition of this kind was an anthem, "It is a good thing to give thanks," composed for the Salisbury Choral Union and performed at their festival in Salisbury Cathedral on 6 June, 1889, by 3000 singers, with full band and organ. All these anthems are remarkable compositions, very original in form, and admirably adapted for performance by a large body of singers of varied capabilities; contrast being secured in certain cases by the alternate use of a grand chorus, either in unison

or in four-part easy harmony, by a select choir, the parts for which are sometimes treated in eight real parts, sometimes in four, and frequently by melodious and effective quartetts. Special pains were taken by Sir Frederick with the orchestration of his anthem for the Salisbury festival. Unfortunately he did not live to hear it. The accompaniments were scored for a very large band of brass, wood-wind, and strings, with organ *obbligato*. The result at the service was very fine, the contrast between the large body of voices, supported by such a band with organ, and the quartett which the anthem contained, accompanied by strings (*pizzicato*) and harp, being especially striking, and not soon forgotten by those who heard it. Two more anthems, orchestrally treated—"Give thanks, O Israel," and "In Jewry is God known," both clever and effective compositions—were written by Ouseley in 1886, primarily for his own Commemoration Festivals at Tenbury.

It is interesting to compare Ouseley's later Church music—which, without the sacrifice of dignity and religious repose, became, to a certain extent, tinctured with emotion and modern feeling—with that produced during the earlier part of his career. In these earlier works we perceive an analogy to the works of the old Italian masters—Leo, Carissimi, Clari, Colonna, Durante, and others of that school, which Ouseley so much admired for their purity and elevation of thought, and in which he was so learned. Altogether, the religious tone and earnestness of Ouseley's Cathedral music, joined, as this is, to so much that is modern in style, gives it a devotional char-

acter that must be apparent to all who can reflect and can judge.

In 1861 Ouseley supplied a want long felt by editing a volume of anthems by distinguished living composers, appropriate to the special Seasons and Festivals of the Church. This was published by Cocks and Co., of New Burlington Street, but soon afterwards the copyrights and plates were acquired by Novello. The book was dedicated to the Rev. John Jebb, D.D. Those who contributed compositions, of various degrees of length and elaborateness, were Henry Leslie, W. B. Gilbert, S. S. Greatheed, John Stainer, John Goss, E. J. Hopkins, L. G. Hayne, Richard Haking, Henry E. Havergal, Charles Steggall, Herbert Oakeley, O. Wintle, W. Sterndale Bennett, Philip Armes, George B. Allen, G. J. Elvey, J. B. Dykes, and Ouseley himself. Several of these contributions have long been recognized as classics in our cathedrals and churches. Here first appeared Leslie's "Blow ye the trumpet," Stainer's "The morning stars sang together," Goss's "Blessed is the man" and "In Christ dwelleth," Steggall's "God came from Teman," Sterndale Bennett's "O that I knew where I might find Him," Armes' "Give ear, O ye heavens," Allen's "Listen, O isles," Elvey's "O praise the Lord of Heaven" (written for the opening of S. Michael's Church, Tenbury, 1856), Gilbert's "God is gone up," and Dykes' "These are they which came out of great tribulation." Ouseley's own contributions included "From the rising of the sun" and "Thus saith the Lord" (both written at Langley, 30 January, 1855), "Why standest Thou so far off?" "Unto Thee will I cry," "Is it nothing to you?" "Awake,

thou that sleepest," "Christ is risen," and "The Lord is King." Ouseley found it impossible to include in the space of this volume all the necessary anthems to form a complete work. Several of the Saints' Days still remained unsupplied, and anthems were required for such occasions as the consecrations of churches, baptisms, confirmations, marriages, and so forth. Accordingly he determined to collect materials for a second volume which should supply these defects, and he was further encouraged to do so by the excellent reception accorded to its predecessor. This second volume made its appearance in November, 1866, several of the original contributors being represented. Here we find G. A. Macfarren's "Wherewithal," E. G. Monk's "Blessed are they," Barnby's "O Lord God, to Whom vengeance," Stainer's "Drop down, ye heavens," "I saw the Lord," and "They were lovely and pleasant," Colborne's "O Lord, our Governour," Steggall's "He was as the morning star," Sullivan's "We have heard with our ears," and Ouseley's "They that wait upon the Lord," "I saw the souls," "Who shall ascend?" "My song shall be alway," and "There was a pure river."

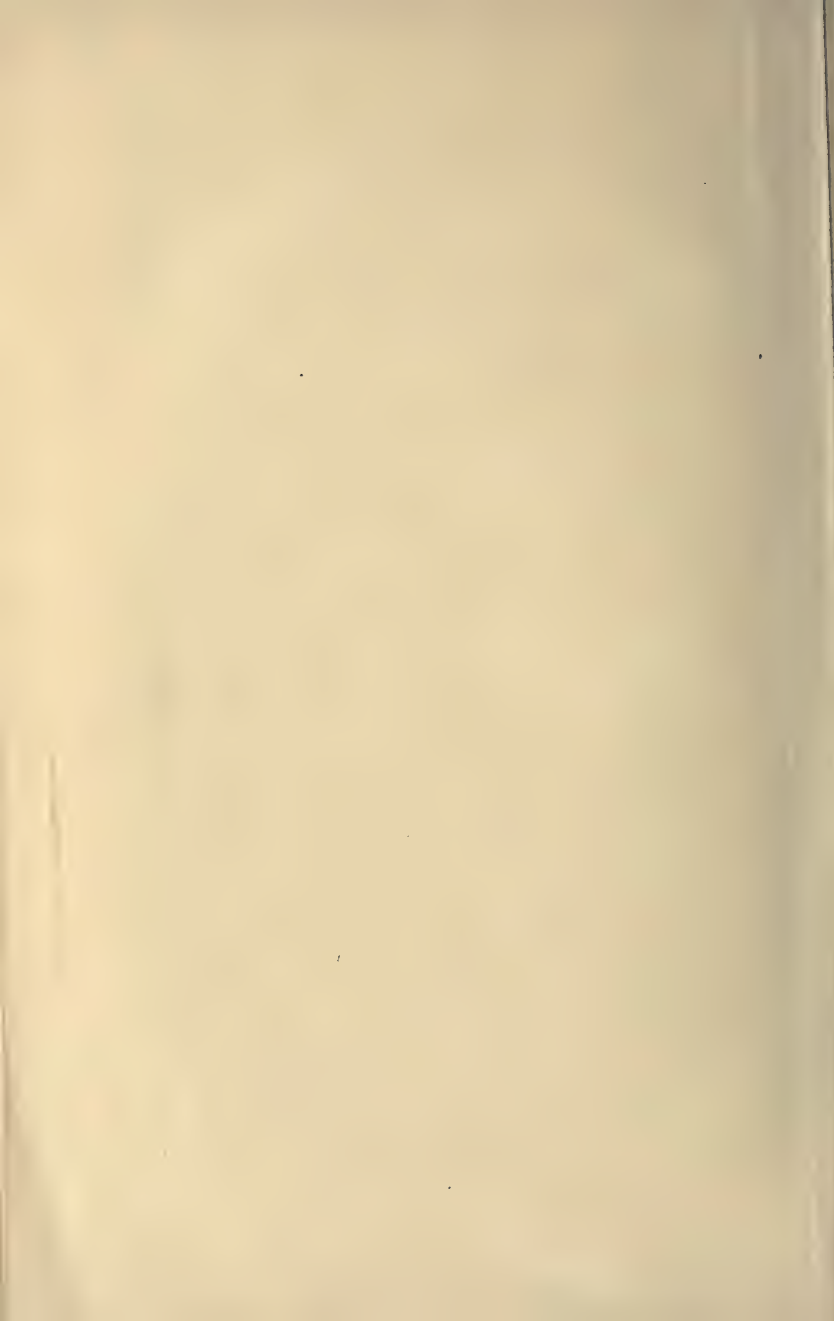
In 1868 Sir Frederick published a set of eight anthems, dedicated to his friend the Rev. Thomas Helmore, who for forty years (1846-86) was Master of the Children of the Chapel Royal, and whose name calls to mind the early days of the Catholic revival and what he did for the restoration of the Church's ancient song. These anthems, most of which are in the short, full style, show a decided advance on the composer's ideas, both as regards melody and harmony, as exhibited in those pieces

of a similar character published in his volume of 1853—a change altogether beneficial to Church music. Such anthems, contained in this volume, as “All the kings of the earth,” “Blessed is he whose unrighteousness,” “Behold, how good and joyful,” “In God’s Word will I rejoice,” “Like as the hart,” “O praise our God, ye people,” and “Whom have I in Heaven?” will delight all who make their acquaintance.

The warm reception accorded to this set of anthems by the musical press gave Ouseley much encouragement, and from this time onwards he continued to pour forth a stream of anthemic compositions varying in magnitude. Amongst the shorter ones may be enumerated: “Except the Lord build the house” (1871), “Happy is the man” (1871), “Hear my cry, O God” (1869), “Love not the world” (1869), “O Lord, Thou art my God” (1869), “Rend your hearts” (1869), “Righteous art Thou, O God” (1869), “I will love Thee” (1870), and “Thou art my portion” (1871), all of them perfect little gems; while among those of greater magnitude and elaboration may be placed: “Ascribe ye greatness” (1871), “Great is the Lord” (composed for the reopening of the organ at S. Michael’s College, Tenbury, 8 December, 1868), “Hear, O Lord, and have mercy” (1876), “I waited patiently” (dedicated to the present Warden of S. Michael’s, the Rev. John Hampton), “O sing unto God,” “Sing unto the Lord” (1871), and “The Lord shall roar out of Zion” (1871), the three last being elaborate festival anthems. All the longer anthems in this list were elaborately scored by their composer for a full band and organ. To

The Lord is King The Lord is King and hath put on glo...
The Lord is King The Lord is King and hath put on glo...
The Lord is King The Lord is King and hath put on glo...
Lord The Lord is King and hath put on, hath put on glo...
Lord The Lord is King and hath put on, put on glo...
Lord The Lord is King and hath put on, put on glo...

A PAGE FROM THE AUTOGRAPH FULL SCORE OF OUSELEY'S
FESTIVAL ANTHEM, "THE LORD IS KING."



this period also belong a Communion Service in C, in simple four-part harmony (1866), a Complete Morning, Communion, and Evening Service in F, mostly in eight parts and scored for orchestra (1867), and an Evening Service (*Magnificat* and *Nunc Dimittis*) in B^b (12 December, 1867). An Evening Service in C, a Morning, Communion, and Evening Service in D, a Morning and Communion Service in F, and another Communion Service in F, written in continuation of Bernard Gates' Morning Service in the same key, are unpublished. The three first were composed by Ouseley during his undergraduate days. His setting of the Seven O's—the antiphons to the *Magnificat* on the seven days before Christmas, beginning with *O Sapientia*—is said to have been a composition of singular beauty. Unfortunately the music was never published, and no manuscript copy can now be traced. Similar settings were written by Sir John Stainer and the late Dr. Philip Armes, of Durham. The "Graces," written by Ouseley, in four- and five-part harmony, for use before and after the luncheon held in the Hall on the days of the solemn Dedication and Commemoration of the College, are probably the finest things of their kind.

Before proceeding, three more anthems should not be overlooked. These are "O praise the Lord with me" (1863), "The Lord is my Shepherd" (1864), and "O Saviour of the world," for a double choir, without accompaniment (1865).

In 1873 Ouseley wrote his second oratorio, *Hagar*. This was produced at the Festival held in that year at Hereford. It was subsequently performed at one of the famous Crystal Palace Saturday Con-

certs under the direction of Mr. (afterwards Sir) August Manns. It contains some delightful numbers, especially the tenor solos—"Fear not, I am thy shield" and "Walk before Me"; the choruses, "His seed shall endure" and "The angel of the Lord"; and the chorale, "Jerusalem on high."

Other choral works written by Ouseley on a large scale were three odes: (1) "Let tears fall down," on the death of the Duke of Wellington, scored for a full orchestra, 1852; (2) a Peace Ode after the Crimean War, for soprano solo, five-part chorus, and orchestra, 1855; (3) "Now let us praise our famous men," for soprano solo, five-part chorus, and orchestra, the words by Sir Francis H. Doyle, Bart., B.C.L., Professor of Poetry, sung in the Sheldonian Theatre, at the Encænïa, June, 1870, on the first visit of the Marquis of Salisbury as Chancellor of the University.

In 1874 Ouseley published his selection from the sacred compositions of Orlando Gibbons, already described, in connection with that composer, in one of our earlier chapters. This work involved immense labour and research, as any well-informed Church musician may readily imagine. In 1882 he edited Purcell's Masque in *Timon of Athens* for the Purcell Society, being the third volume of the publications of that body. His Psalter, pointed for chanting, with a collection of chants, edited in conjunction with Dr. E. G. Monk, has gone through several editions since its original issue in 1862. As illustrations to his Oxford lectures, he scored, and subsequently lithographed, much music of interest, including Blow's anthem, *Salvator Mundi*, and several motetts by Spanish composers of the six-

teenth, seventeenth, eighteenth, and nineteenth centuries.

Besides Church music, Ouseley's compositions include voluntaries, sonatas, preludes, and fugues for the organ; music for a full orchestra, such as overtures and marches; string quartets; songs, glees,* madrigals, and part songs. His part song, "War, Wine and Harmony," to words by German Reed, is for twelve voices, and was written at Cambridge as an *ἐπίδειξις* of what Oxford could do. His songs include a set of six, for Sunday use, published by Novello in 1871, the poetry by the Rev. Richard Wilton, Canon of York and Rector of Londesborough, and of which it may be said that both words and music breathe an elevation of thought and feeling beautifully expressed.†

To Churchmen Ouseley is endeared by his tunes to such hymns as "The radiant morn hath passed away," "Thou, Whose Almighty Word," "They come, God's messengers of love," and "Praise the Lord, His glories show," all published in the various editions of *Hymns: Ancient and Modern*.

His treatises on Harmony; Counterpoint, Canon, and Fugue; Musical Form and Composition, published by the Clarendon Press, are valuable contributions to musical literature, and have taken their places as standard works on the various subjects of which they treat. To Grove's *Dictionary of Music and Musicians* he contributed several learned

* An unpublished set of twelve glees was written in July and August, 1844.

† The words of these six songs were subsequently printed by Canon Wilton in his collected poems, *Wood Notes and Church Bells*, 1873.

articles. He read valuable papers before the Musical Association, of which he became, in 1874, the first President, and as a speaker at several Church Congresses he was always welcomed by reason of his lectures illustrated by choral examples. One of his later literary undertakings was an edition of Praeger's translation of Naumann's *History of Music*. To that work were added some important chapters on English music from his pen.

Sir Frederick Ouseley, as a musician, was undoubtedly endowed with extraordinary abilities. Like Sir Robert Stewart, his mnemonic powers were astonishing, and his skill in extempore playing upon the organ and pianoforte unequalled.* "I know," once remarked Sir Herbert Oakeley, "of very few

* Dr. T. L. Southgate supplies an interesting instance of Sir Frederick's marvellous memory. "We were discussing," he says, "the question of dancing as a part of Church public worship, and I read Sir Frederick a letter received from a friend in Abyssinia who told me that there they still danced 'before the Lord' as it is recorded David did. 'Oh!' said Ouseley, with a smile, 'I have seen that much nearer home. In 1851 I went to Spain for a tour, and on a special high day I saw a solemn fandango danced in front of the high altar at Seville; and this was the music it was danced to.' He then went to the piano, and played the movement, a delicate little piece, quite Spanish in tone, with the exception of a peculiar use of the chord of the Italian sixth. I asked him whether that was correct, and expressed astonishment that he should have remembered this piece heard but once, some thirty-six years ago. 'Quite right,' he replied, 'I thought that chord would startle you'; and then he continued, 'If I thoroughly give my mind to receive a piece of music, I generally succeed in mastering and never after forget it.'" In 1861 he played to the Rev. John Hampton, the present Warden of S. Michael's, entirely from memory, the greater part of Beethoven's *Septett* which he had only once heard, in Rome, ten years before.

published fugues for the organ by Englishmen better than some of his improvisations."

A former Cathedral Precentor writes : " Ouseley was about the best extemporizer of a fugue in England. When in a good vein his playing was absolutely magnificent. I remember particularly one extempore fugue, played after the last service in Summer Term at S. Michael's, I think either in 1883 or 1885, which was quite one of the most sublime things I ever heard ; a fugue in which every variety of contrapuntal artifice was employed, followed by a Coda of extraordinary power—so, one would imagine, J. S. Bach played."

Besides the organ, Ouseley could perform well on many instruments, and knew the peculiarities of those he played upon so as to get unusual and even humorous effects from them. " Often," relates the late Mr. W. A. Barrett, Mus.B., " when he had concluded a difficult solo, or at the end of a graceful trio or a classical sonata, the buoyancy of his spirits was elevated to such a degree that they could only be reduced to their level by a little exhibition of pleasantry. Thus, keeping the violoncello in hand when he had finished his part, and the music was ended, he would startle his hearers with the performance of an eccentric fantasia, such as ' The pigs' march,' accompanied by extraordinary grimaces, probably wrung from his musical sensibility by the hideous sequence of sounds such as the animals might be supposed to utter under the influence of compulsory rhythmical progress."

Intense application in everything he undertook was Ouseley's characteristic. He had a considerable gift for mathematics, and was an excellent linguist.

Next to music, he took the greatest delight in preaching, in which he was both animated and eloquent. Busy as he was, he was always ready to preach sermons at choral festivals and organ openings; it was a *métier* in which he took especial pleasure, and right well he carried out this duty. Having an exceptionally clear and logical mind, he was enabled to make deep subjects plain to the simplest people. Another qualification was his clear and high-pitched voice.

His hospitality was boundless, and all who had any interest in music, architecture, literature, or education were welcome under his roof at S. Michael's College. As a priest, he was as active and zealous among the cottage folk of his scattered country parish as he was when a young man in deacon's orders, ministering to the poor in the populous district of S. Barnabas. Always full of the very spirit of his office, he needed not the presence of a large congregation to excite his imagination and to rouse his flagging energies. It mattered not to him whether he was officiating in Hereford Cathedral before hundreds of worshippers, or leading the praises of his small but highly trained choir at S. Michael's, with its week-day congregation of perhaps half a dozen. Use never seemed to blunt his reverence for holy things and holy places. Time did not diminish his keen relish for holy words of prayer and praise. To him a service was always a service, and not a mere cut-and-dried musical performance. Having been brought up in his early days in the very highest society in the land, he was a very charming companion. His schoolboys idolized him, as did all who were associ-

ated with him in his college work. The most marked feature of his life was the self-sacrifice with which he carried out his plan of building the church and college of S. Michael's. A most loyal and devoted member of the Church of England, he formed the impression, when still a youth, and at a time when not many would have got beyond the idea of taking the pleasures and enjoyments of life as they came, that the skill which had been given him in the art of music might best be made promotive of the glory of God by raising an institution that should provide training in music and give encouragement to its study, as well as to provide illustration of what he conceived to be its best and fullest development as applied to the worship of the Church. From the day when S. Michael's was first founded Ouseley's sole object always seemed to be to enrich the church and college at his own expense. Indeed, it was always with the greatest difficulty that he could be persuaded to get any luxuries or comforts for himself.

In his *Life of Sir Frederick Ouseley*—one of the best pieces of ecclesiastical biography produced in modern times—the Rev. F. W. Joyce* propounds this question: "What would have been the future of Sir Frederick's institution, and of his own career, had he built the church and college near London, as was at one time proposed, or at least within easier reach of some larger centre?" He answers: "Some of his friends strongly urged him to do this and he did, indeed, at the outset, make a definite proposal to found his establishment near Oxford; but Bishop Wilberforce, who had, at that time,

* Since 1897, Vicar of Harrow-on-the-Hill.

been driven into a condition of extreme caution, felt constrained to decline the offer of one whose name had been so closely connected with S. Barnabas, Pimlico." Possibly, had the importunities of Ouseley's friends prevailed, the success of S. Michael's as "a paying concern" (so to speak) might have been more pronounced; but there were cogent reasons in favour of the rural against the academical site, and they prevailed.

Throughout his self-denying life Ouseley had given to the Church, for even the modest endowment of the vicarage of S. Michael's, with its parochial school, was his own gift. He had sunk £40,000 in the college, and had spent £2000 a year on its sustenance. In the last three years of his life he received the one acknowledgment of his self-sacrifice in the canonry of Hereford, to which he was appointed in 1886, in succession to his life-long friend Dr. Jebb, the learned liturgiologist. To most of his friends this honour seemed to be a very modest recognition of his powers and of his work for the Church. It is probable that he did not live to put a farthing of the income of the stall into his pocket. All was absorbed in rebuilding his ruinous residentiary house.

At S. Michael's College Sir Frederick Ouseley formed a musical library, said to be one of the most valuable and extensive private collections in the kingdom. It is preserved *en bloc* in its original place in the Warden's lodgings. To enumerate its treasures would take up too much space. It numbers over two thousand volumes. Perhaps its greatest treasure is the copy of *The Messiah*, partly in the handwriting of Handel and partly in that of his

amanuensis, John Christopher Smith. This, known as the Dublin MS., was used by the great composer as a "conducting score" for the *first performance* of the work at Dublin on 13 April, 1742. The connection of this score of *The Messiah* with the Irish capital is, indeed, a very intimate one, for, after enriching it with memoranda of the greatest importance, and using it at many public performances, Handel himself presented it to the Musical Society established in Dublin. Not long after Handel's death it was sold to Mr. Ottley. This gentleman bequeathed it to his nephew, the late Captain Ottley, and finally it was given by the Captain to his friend, Sir Frederick Ouseley. The library at Tenbury is extremely rich in Church music of the Palestrina school, mostly transcribed by Ouseley from the valuable collection of the Abbate Santini at Rome, in 1851. Here also are to be found the rare collections of Spanish, Italian, and Flemish Church music printed by Eslava, Alfieri, and Proske, as well as all the volumes of Cathedral music—original and selected—published in England by Croft, Greene, Boyce, Hayes, Arnold, Page, Rimbault, Novello, and other editors and composers. Thomas Tomkins' *Musica Deo Sacra*, published in five separate part-books in 1668, and Adrian Batten's MS. "Organ Book"—a work of great utility in scoring old English Church music where separate parts are missing—are also here. A great feature of the collection is a quantity of music from the old Palais Royal Library at Paris, with the Royal Arms of France stamped on the binding of the volumes. These consist mainly of operas, vaudevilles, etc., by Lully, Colasse, Destouches,

and others, entirely in manuscript. Many of Ouseley's autograph full scores are preserved—splendid specimens of penmanship. The collection of ancient and modern musical treatises, in a variety of languages, is probably unique. The earliest and rarest of these is that of Gaffurius, published at Naples in 1480.

The general Library at S. Michael's is worthy to rank beside many of those at Oxford and Cambridgé. The books, which reach from floor to ceiling of the finely proportioned room, were collected by Sir Frederick and his father. The great features of the library are French and Oriental books, the latter bearing mostly on the literature of Persia. Other subjects, such as history, topography, archæology, ornithology, the classics, and divinity are equally well represented. Sir Frederick always felt keen delight in showing the treasures of his two libraries and in discoursing upon them. Like Dean Burgon, his bright, quick eye took in, at a glance, the real or the pretended listener.

During Ouseley's later years the financial future of his college, owing to his reduced income, was a source of considerable anxiety to him. More than once his good friend and neighbour, the Hon. Miss Georgina Rushout, of Burford House—sister-in-law of the present Lady Northwick—who had always taken the deepest interest in the church and college, stepped into the breach, and rendered him timely and generous assistance. Eventually, but after Sir Frederick's death, this lady, in 1890, left a legacy of £20,000, supplementary to the Founder's own benefactions and the Ouseley Memorial Fund, and thus the future maintenance of the college on its

original lines has been assured. Other instances of Miss Rushout's munificence towards the college may be here adduced, such as the magnificent Eucharistic plate and altar vestments, the painted windows of the choir, as well as many valuable and extensive additions to the already well-stocked library. When, in 1852, her sister, Miss Harriet Rushout, died, she left, among other charitable legacies, one of £600 towards the foundation then in course of projection by Sir Frederick Ouseley.

Sir Frederick Ouseley died, after a sudden and painful attack of heart disease, on Saturday, 6 April, 1889. This sad event occurred at Hereford, where he was, at the time, keeping his residence as Canon. Thus England lost one of her noblest sons, and the diocese of Hereford one of her most distinguished men. When he was buried on the following Thursday, short as was the notice, no less than twenty-one of those who had been boys under his care at Tenbury, or in the schools which preceded it at S. Barnabas', Pimlico, and at Langley Marish, followed him, among a huge concourse, to his resting-place in the beautiful churchyard of S. Michael's. His tomb, beneath the east window of the church, consists of a block of polished red granite, on which lies a cross of white marble, supported at the ends by four small pillars cut out of the granite. It was subscribed for by fifty of his friends, and was designed by Sir Aston Webb, who has recently restored the church of S. Bartholomew, Smithfield, with such conservative ability. Other memorials are a mural cross of brass in S. Michael's Church itself, the gift of the parishioners, and a fine stained-glass window in the Cathedral at Hereford.

There are two interesting portraits of Sir Frederick Ouseley at S. Michael's College, Tenbury. One hangs in the dining-room of the Warden's lodgings, and represents Ouseley as a child of seven or eight years old, playing on the pianoforte. It was painted by John Lucas (*c.* 1833), and was exhibited at the Royal Academy in 1835. The other adorns the College Hall. It is a full-length portrait, and shows Sir Frederick at the age of thirty-one, in his Mus.D. robes, as the newly appointed Oxford Professor. It was presented by the Warden and Fellows of Radley College early in 1857, the artist being W. Florio Hutchinson (*d.* 1876), a pupil of Fuseli, and subsequently drawing master at Radley.

A third portrait is in the new Music School at Oxford. It was painted, after Ouseley's death, by Mr. Arthur Foster, partly from memory and partly from a good photograph. It also represents the Professor in his robes, but at the age of about sixty, and was the gift of a small committee of Ouseley's personal friends in Oxford to the collection of musicians' portraits at that University. The whereabouts of a fourth portrait does not seem to be known. It was painted in 1841, when Ouseley was between fifteen and sixteen years old, by James Joyce, cousin to the Vicar of Dorking of the same name, and who afterwards became Vicar of Stratfieldsaye. There also exists a life-sized bust of Sir Frederick, modelled in clay by one of his Herefordshire friends, Mr. H. J. Bailey, of Rowden Abbey, near Bromyard. As it is a pleasing likeness, a good reproduction of it in marble will, it is to be hoped, some day grace the Hall or the Library of S. Michael's College.

APPENDIX

PAGE 1. Edward VI's First Prayer Book.—This was ordered to be used for the first time on Whitsun Day, 9 June, 1549.

PAGE 2. Seventeenth Century settings of the Litany.—These compositions by William King and Henry Loosemore form part of complete services. King's service in B \flat was edited some sixty years ago by John Bishop of Cheltenham. Loosemore's in D minor has not been printed.

PAGE 13. The Motett Society.—This was a body formed in London in 1841, for the revival of sacred music in general, and that of the great masters preceding the seventeenth century in particular. The members of the Society were exclusively Churchmen. A choir met weekly for the practice and study of these compositions, and seven or eight public performances were held each season, until 1845, when they were discontinued from lack of funds. In 1846, however, the choir was re-established under the direction of the Rev. Thomas Helmore, and in 1852 the objects of the Society were warmly espoused by the Ecclesiological Society. A union of the two was formed, and the Society flourished for some twelve or fifteen years. After William Dyce, the founder, one of the most active members was the Rev. T. M. Fallow, who was the first incumbent of S. Andrew's, Wells Street, in 1847. He only survived the consecration of his church a few months. Some of the short anthems composed on ancient models by the Rev. Sir F. A. Gore Ouseley and the Rev. S. S. Greatheed were frequently interspersed with the works of Colonna, Croce, Di Lasso, Gabrielli, Nanini, Palestrina, Vittoria, Barcroft, Byrd, Gibbons, Redford, Stonard, Tallis, Tye, and others, sung at the various meetings. The publications of the Society—seventy-nine in number—were edited by E. F. Rimbault. They were originally issued by Chappell, but in 1851 the plates were purchased by Novello, by whom copies are still sold.

PAGE 14. Day's Service Book.—Scores of Causton's *Venite*, and his two Communion Services; of Whitbroke's Offertory Anthem; and of Heath's Communion Service, were put together in a MS. volume, from Day's part books, by the Rev. John Jebb, D.D., and by him presented, in 1859, to the Rev. Sir F. A. Gore Ouseley, for his library at S. Michael's College, Tenbury. Jebb contributed an interesting account of this volume, together with a disquisition on the now obsolete form of setting the *Venite* service-wise, to *The Ecclesiologist*, February, 1862.

PAGE 21. The collection of MS. Church Music at S. Peter's College, Cambridge.—This collection is fully described by Dr. Jebb in the Preface to his Catalogue of the same, printed in *The Ecclesiologist*, June and August, 1859. See also Mr. Henry Davey's *History of English Music*, 99, 252, 308.

PAGE 25. Christopher Tye.—Until Mr. G. E. P. Arkwright published his edition of Tye's *Euge Bone* Mass in 1893, our knowledge of the composer was of a limited and unreliable description. In his "Biographical Memoir," prefixed to the music, Mr. Arkwright, one of the most accurate and painstaking of musical antiquaries, presents us with a large amount of deeply interesting information, gathered from the "Commons," and "Mundum" Books of King's College, Cambridge; the Treasurer's Rolls

of Ely Cathedral; the First Fruits Composition Books of Cambridgeshire, preserved in the Record Office; the Certificatorium Dioceseos Eliensis, and other authentic sources. The present writer regrets that the limited space at his disposal has precluded the possibility of his availing himself more fully of many details first brought to light by Mr. Arkwright's valuable researches. The *Euge Bone* Mass is published by Joseph Williams, of Berners Street, and James Parker & Co., of Oxford, as No. 10 of "The Old English Edition" (4to). The reader is strongly recommended to procure it, if only for the sake of the literary matter.

PAGE 37. Epitaph on Thomas Tallis.—Tallis' epitaph (restored at the expense of Dean Aldrich late in the seventeenth century) was set for four voices (S.A.T.B.) by Dr. Benjamin Cooke and Dr. W. Crotch. Cooke's setting was printed in Thomas Warren's "Seventh Collection of Catches, Canons, and Glees." Crotch's is unpublished, and exists only in a large MS. collection of compositions by members of the Harmonic Society of Oxford, established 23 August, 1796. The three volumes containing these pieces are now in the library at S. Michael's College, Tenbury. See also page 453.

A short elegy upon Tallis, set by an anonymous composer (probably Byrd), is in the British Museum, additional MSS. 29401-5, and was published by Thomas Oliphant.

PAGE 41. The Ordinal, or Ordering of Priests and Deacons.—This service was not in Edward VI's First Prayer Book, but was added to the revised book of 1552. Of the two versions of the *Veni Creator*, in our present service, the second, "Come, Holy Ghost, Eternal God," which is diffuse and paraphrastic, was alone found until 1662, when the first, "Come, Holy Ghost, our souls inspire," which adheres much more closely to the terseness of style in the original, was inserted. The translation is that of Bishop Cosin.

PAGE 48. Queen Elizabeth.—A paraphrase of the fourteenth psalm from her pen has been preserved. This literary curiosity occurs at the end of a book entitled "A godly Medytacyon of the Christian Sowle, etc., compyled in French, by Lady Margarete, Queene of Navarre." It was reprinted in "Select Poetry, chiefly devotional, of the Reign of Queen Elizabeth," edited by Edward Farr, for the Parker Society, in 1845.

PAGE 66. The Rev. Sir William Henry Cope, Bart., M.A.—This divine and musician, and altogether versatile man, was librarian and one of the minor canons of Westminster Abbey from 1842 to 1853. He was also chaplain of Westminster Hospital. In 1851 he unexpectedly succeeded a very distant kinsman (Sir John Cope) in the baronetcy. This put him in possession of Bramshill, Hants, one of the most interesting houses in England, standing in a park of unequalled beauty. His inheritance at Bramshill made Sir W. H. Cope Charles Kingsley's squire, and a warm friendship sprang up between the two ardent, high-minded, and rather unconventional clergymen. Sir William preached Charles Kingsley's funeral sermon at Eversley in 1875, and all readers of either Charles Kingsley's poetry or Henry Kingsley's novels, must remember the frequent allusions to Bramshill and its owner, to the beauties of its park and common, and to the glorious fishing which its waters yielded. Sir W. H. Cope was an intimate friend of those two distinguished priest-musicians, Thomas Helmore and Sir Frederick Ouseley. When the latter was building his choristers' college (S. Michael's) at Tenbury, Sir

W. H. Cope presented the tracery of the west window of the beautiful church. He died at Lennox Tower, Southsea, 7 January, 1892, aged 80. Between 1846 and 1851 he edited many anthems by masters of the earlier English school. In 1847 he produced an edition of Sir Antony Cope's "Meditations on Twenty Select Psalms," and in 1883 an account of the antiquities and architecture of Bramshill.

PAGE 73. The Anglican Chant.—The earliest chants in this form are all single ones. They came into vogue soon after the Restoration. Before that period the Gregorian Tones were exclusively employed for the Psalter. The first single chants bear the names of Aldrich, Blow, Christopher Gibbons, Goodson, Humphreys, Tucker, Tudway, Turner, Wise, and the four Purcells—Thomas, Henry, Daniel, and Edward. Some of the single chants bearing the names of Tallis, Farrant, Batten, Child, and others, are known as "Tunes," while others are merely adaptations, by modern editors, from various passages in their compositions. The Gregorian Tones continued in use for some years after the Restoration, as may be seen by the introduction to Clifford's *Divine Services and Anthems*, 1664. That double chants existed anterior to the specimens by Morley and Flintoft we have evidence in the compositions of Bat. Isaac and W. Turner, printed, in 1847, by the Rev. H. E. Havergal from MSS. of Dean Aldrich.

Ibid. William Blitheman.—This musician, the master of John Bull, is said by Antony à Wood (*Fasti*, ed. Bliss, i. 235) to have been master of the choristers of Christ Church Cathedral, Oxford, in 1564. He became organist of the Chapel Royal in 1585, and, in the following year, took the degree of Mus. B. at Cambridge. He is mentioned by Stowe as "organist to the Queen's Chapel." He died on Whitsun Day, 1591, and was buried in the old church of S. Nicholas Cole-Abbey. His epitaph, engraved on a brass plate, and fixed to the north wall of the chancel, has been preserved in Anthony Munday's edition of Stowe's *Survey*, 1618, p. 675. There are three motetts by Blitheman in the British Museum (Addl. MSS. 17, 802-5).

PAGE 80. Henry Eveseed and Orlando Gibbons.—The injuries which Gibbons received in 1620 at the hands of this drunken yeoman of the vestry of the Chapel Royal are thus set forth in a petition from the Subdean and gentlemen to the Bishop of Winchester and Dean of the Chapel Royal (Lancelot Andrewes):—

"Uppon S. Peter's day last, beinge the day of our feast, unto which were invited many officers of the House and other our good friendes, the sayd Eveseed did violently and sodenly without cause runne uppon Mr. Gibbons, took him up and threw him doune uppon a standard wherby he received such hurt that he is not yett recovered of the same, and withall he tare his band from his neck to his prejudice and disgrace. Then he proceeding from Mr. Gibbons mett our fellow Mr. Cooke in the chappell, wher he gave him three blowes in the face, and after that he abused our fellows Mr. Crosse and Richard Patten, and was not satisfied with those abusings but challenged the field of some of them, which abuse did tend to our great discreditt, contemning the Subdeane or anything he could say or doe therein. He reported unto the sergeant that the Subdeane sate in Chapter as the Knave of clubbs, and the rest of the company as Knaves about him," and much more to the same effect. Upon the reading of this complaint in Chapter at Hampton Court, 29 September, 1620, it is satis-

factory to learn that "it pleased the Reverend our Deane to suspend the said Eveseed until the feaste of All Saintes following" (*Old Cheque Book of the Chapel Royal*, pp. 101-3).

PAGE 120. S. Paul's College.—This locality may now be considered as revived in the group of houses (Nos. 4-9) built, in 1878, for the six Minor Canons of S. Paul's, and adjoining the three Residentiary Houses, coeval with the present Cathedral, in Amen Court, Paternoster Row.

PAGE 120 (footnote). The Rev. W. H. Milman, Minor Canon and Senior Cardinal of S. Paul's, Rector of SS. Augustine and Faith, Watling Street, and Librarian of Sion College, died, while these pages were passing through the press, 9 June, 1908.

PAGE 123. The Chapel Royal.—The Chapel Royal, S. James's Palace (situated between the Colour Court and the Ambassadors' Court), dating from the time of Henry VIII, was occasionally used in the sixteenth and seventeenth centuries, but the service was not regularly instituted there until the beginning of the eighteenth century. Constant reference is made by both Pepys and Evelyn in their Diaries to the Chapel Royal, but the building almost invariably alluded to is that at Whitehall Palace. This chapel was consumed by fire, 5 January, 1698, and a new chapel opened on 9 December in the same year. Dr. Blow composed an anthem, "Lord, remember David," for the occasion. Formerly, the large establishment of clerics and musicians attached to the Chapel Royal belonged to no fixed place, but was bound to attend the Sovereign wherever he might be resident. Of this ambulatory service there are proofs in records of the reigns of Henry VIII and Elizabeth, and, in later times, George IV used to command the attendance of a certain number of his choir at Brighton.

PAGE 129. The Grand Chant.—This composition, generally attributed to Pelham Humphreys, is formed from the Monosyllabic Mediation of the eighth Gregorian Tone, and the Mediation of the seventh (see Rev. T. Helmore's *S. Mark's College Chant Book*, 1863). There is an arrangement of the Grand Chant by the Rev. W. H. Havergal, with the melody in the tenor. The music of the Grand Chant is now usually associated with the anthems appointed for use on Easter Day in place of the *Venite Exultemus*.

PAGE 134. The Canon in Blow's Jubilate in G.—From some verses prefixed to Blow's "Amphion Anglicus," it appears that the fine Canon, to which the Gloria Patri in the above piece is set, had been much admired at Rome :—

His Gloria Patri long ago reach'd Rome;
Sung and rever'd too in S. Peter's dome;
A canon will outlive her jubilees to come.

That it should have been sung at Rome may seem strange, yet it is true: for some compositions of Blow and Purcell had been sent to Cardinal Howard, at his particular request, from Dr. Ralph Battell, Sub-dean of the Chapel Royal. That it was actually sung beneath "S. Peter's dome" is open to doubt. It is, however, certain, that it could not have been sung there in English. The Canon was printed in the editions of Playford's *Introduction to the Skill of Music*, subsequently to the year 1700.

Concerning this same Canon, the late Sir George Grove used to relate the following anecdote in connection with the visit of the Emperor of Brazil to Westminster Abbey. A passing reference is made to it in Mr. R. E. Prothero's *Life of Dean Stanley* (vol. ii. p. 305) :—"The Emperor of Brazil was an indefatigable sightseer while he was in London. He had

promised Stanley to go and see the Abbey before he left for America, but unfortunately he put off his visit almost too long. He arrived at the Deanery unexpectedly about two o'clock one Sunday afternoon, and said that this was his last opportunity before leaving; could Stanley come and show him anything? It was extremely inconvenient, the matting and the chairs were down for the evening service in the nave, and it was only possible, here and there, to clear the way enough to show him some of the chief brasses on the floor. After Stanley had done his utmost to satisfy his curiosity, the Emperor said most unexpectedly, 'Now I want to see the tomb of Dr. Blow, a famous organist; do you know where it is?' Yes, Stanley knew, and took the Emperor to the tomb, which is in the north aisle, behind the organ. Standing before the monument, the Dean read the inscription to the Emperor, and it is said—though I will not vouch for this—that the Emperor hummed the upper line of the music which is engraved on the monument. The most jealous belief in the English school of music could never have conceived that Dr. Blow's fame could have reached as far as Brazil."

Ibid. Blow's Service in "Gamut Tripla."—In the *Credo* of this Service the music to the words, "The Lord and Giver of life" (Boyce's *Cath. Mus.*, I, 287), coincides most curiously, note for note, with a passage in the Pastorale of Corelli's Eighth Concerto. This coincidence is possibly due to the fact that both these passages speak in the idiom of the period. The progression of bass and harmony were commonplaces of the late seventeenth and early eighteenth centuries.

In the Gloria Patri to the *Cantate Domino* of Blow's Service in A major (Boyce's *Cath. Mus.*, I, 222), the touching antiphonal effect of the Decani and Cantoris choirs in the passage, "and ever shall be," should not pass unremarked. This is all the more noticeable, because the Gloria Patri is commonly set for the full choir throughout. Blow's accentuation of the word "shall" is especially grand and striking. A similarly fine antiphonal effect is produced in the *Gloria* to the *Benedictus* in the services of Patrick, in G minor, Stogers, in the Dorian Mode, and in that of the *Magnificat* of Farrant in G minor. Several other instances might be adduced.

There is a portrait of Blow, by Sir Peter Lely, in the dining hall of S. Michael's College, Tenbury.

PAGE 151. Rev. William Tucker, Precentor of Westminster.—Precentor Tucker was a sound Church musician. Among his compositions is a Service in F, which contains a setting of *Benedicite Omnia Opera*, in the shortened manner adopted by Purcell, Blow, Aldrich, and others—that is to say, with the verses grouped into clauses or subjects, and the refrain, "Praise Him and magnify Him for ever," repeated only occasionally. This proceeding has been censured, but the composers alluded to above merely returned to the original method of singing the canticle.

It is to be regretted that Goss and Turle, when publishing their edition of Child's full antiphonal service in G, did not give the *Benedicite*. It may not be generally known how many *Benedicite* services by eminent masters of the seventeenth and early eighteenth centuries exist in MS. in our Cathedral books. A fairly long list might be printed. The existence of such services is a sufficient proof that *Benedicite* was never intended to remain unsung from one year's end to another, as was the custom within the memory of many of us.

PAGE 154. The fire at York in 1829.—The choir of the Minster was reopened, after this calamity, on 6 May, 1832. Matthew Camidge was then the organist, much of his duty being performed by his son, Dr. John Camidge, who succeeded to the post in 1842, and held it until his death in 1859. John Camidge, father of Matthew Camidge, was organist from 1756 to 1803. A singular instance is thus afforded of three members of the same family (father, son, and grandson) holding, in succession, the post of organist to the same cathedral for more than a century.

PAGE 158. The Bi-Centenary of Purcell's death.—On 5 December, 1895, the late Sir George Grove wrote thus to a friend: "The Purcell Commemorations were very interesting, especially the Abbey one. I never lost sense of its being a service, and found it very impressive." (*Life*, by C. L. Graves, p. 426). By an admirable arrangement, a service or an anthem by Purcell appeared in the music-schemes of Westminster Abbey once a week throughout the year 1895.

Henry Purcell's only surviving son, Edward, baptized in Westminster Abbey 6 September, 1689, subsequently became organist of S. Clement's, Eastcheap, and (in 1726) of S. Margaret's, Westminster. He competed twice, without success, for the organistship of S. Andrew's, Holborn, formerly (1713-17) held by his uncle, Daniel. His death is thus recorded in two London newspapers, *The Daily Gazetteer* and *The Daily Post* of 2 July, 1740: "Yesterday dy'd suddenly Mr. Pursell [*sic*], Organist of S. Margaret's, Westminster, a Place of 50*l.* per ann." As a church composer Edward Purcell is solely remembered by a single chant in D minor.

Daniel Purcell, brother of Henry Purcell, was organist of Magdalen College, Oxford, from 1688 to 1695, and of S. Andrew's, Holborn, from 1713 until 1717. An Evening Service in E minor by Daniel Purcell was restored by the late Sir John Stainer, in 1900, from an old organ-book in the library of Magdalen College, Oxford. In his Preface the editor remarks: "There is in this Service a quaintness, not without tenderness and devotional feeling, which recalls the style of the composer's brother Henry, by whose brilliant career and fame he was, no doubt, overshadowed." Daniel Purcell wrote an anthem, "The Lord gave the word," for the Festival of the Sons of the Clergy at S. Paul's in 1709. Of this there is a MS. score (probably an autograph) at S. Michael's College, Tenbury.

PAGE 173. Benjamin Rogers' anthem, "O pray for the peace of Jerusalem."—This beautiful little composition, in the melodious and perspicuous style of its author, was sung several times during the octave of the consecration of the church of S. Barnabas, Pimlico (11-18 June, 1850), and was repeated as a farewell anthem, immediately before the "Grace," on the last evening. On this occasion Dr. Pusey preached a memorable sermon to an overflowing congregation.

PAGE 182. Aldrich's Service in A.—The late Sir Robert Stewart, Professor of Music in the University of Dublin, and organist of the Cathedrals of Christ Church and S. Patrick, wrote a complete Communion Service in A in continuation of Aldrich's Morning Service. It is a very close and clever imitation of Aldrich's style. Or shall we say of that of Carissimi?

PAGE 202. S. Anne's Tune.—Other psalm tunes ascribed to Croft are

"S. Matthew's," "The 148th" (Old Version), and "Hanover," all given in *Hymns Ancient and Modern*, as Nos. 369, 414, and 431 (edition of 1889). An article on the three tunes, "S. Anne's," "S. Matthew's," and "Hanover," with fac-similes of the originals, contributed by Mr. F. G. Edwards to *The Musical Times* of June, 1908, should be consulted.

PAGE 204. Croft's anthem, "Cry aloud and shout."—This, the concluding chorus for five voices of the anthem, "O Lord, I will praise Thee," was orchestrated for use at the Concerts of Ancient Music by the conductor, Thomas Greatorex, organist of Westminster Abbey from 1819 to 1831. More recently Sir Frederick Bridge has treated this magnificent movement in a similar manner.

PAGE 207. Croft's Service in A.—Robert Raylton, organist of Canterbury Cathedral (1736–57), wrote a Morning and Evening Service in A (unpublished), whose style occasionally reminds one of the famous Morning one by Croft. A setting of the opening sentences of the Burial Service by Raylton is to be found in V. Novello's collection of Purcell's Sacred Music, Vol. IV, and was probably intended to precede the setting by Purcell in the same key (C minor) of the remaining Sentences contained in the same volume. It should be remembered that Purcell's familiar music to "Thou knowest, Lord, the secrets of our hearts," is another setting of the Burial Sentences beginning with those words, and was written as a funeral anthem for Queen Mary II. Dr. Croft was so impressed with its beauty that he incorporated it into his setting of the Burial Service in preference to attempting to set the same words himself. "No one," judiciously observes Mr. John E. West in his *Cathedral Organists, Past and Present*, "can deny the deep feeling and solemn simplicity of the now familiar Croft and Purcell Sentences; but there are some really beautiful and characteristic touches in Purcell's lesser known and more elaborate settings in C minor (beginning at 'Man that is born of a woman'), and they deserve, in conjunction with the opening Sentences by Raylton in the same key, a more frequent hearing."

PAGE 217. Thomas Barrow.—His double chant in G major, founded on the melody of the chimes of S. Margaret's, Westminster, was long a favourite, and is still to be found in many collections.

PAGE 243. Autographs of John Travers.—In the library of S. Michael's College, Tenbury, is a quarto volume, containing ninety-three Canons of all species, composed by Travers between 1732 and 1738, and entirely in his autograph. Many of these are set to Latin words. This volume, before it was purchased by Sir Frederick Ouseley in 1856, belonged successively to Dr. Arnold, to William Russell, Mus. B. (organist of the Foundling Hospital, 1801–13, composer of some good church music, including several well known chants), and to a Mr. T. W. Philipps.

PAGE 253. Greene's Service in C.—Farnham Castle, Surrey, where, in May, 1737, part of this composition was written, was then (as now) the residence of the Bishops of Winchester. Benjamin Hoadley was, at that time, the occupant of the See, and his son, John Hoadley, the poet and dramatist, was an intimate friend of Greene, who, at the above date, was upon a visit at the Castle. A painting by Francis Hayman (1708–76) represents Greene seated, with John Hoadley standing by him. The original picture was in the possession of the late Mr. J. Edward Street, for many years Hon. Secretary of the Madrigal Society, and a reproduction therefrom was given in *The Musical Times* of February, 1903.

PAGE 278. Boyce's anthems.—In a list of anthems, illustrating Sir Frederick Bridge's lectures during his recent Canadian tour, and printed in *The Musical Times*, No. 785, not a single composition by Boyce appears. Surely Boyce was the representative composer of his period. A gap is thus left between Greene and Attwood.

Winchester College Chapel.—The view facing p. 286 shows the interior as it existed down to 1874-5, when, in an evil hour, the college authorities called in the late William Butterfield to effect a "restoration." That thoroughgoing medievalist completely gutted the building of its interesting Renaissance furniture, including the Ionic altar-piece, the stalls and wainscotting, and the organ-case, with its "great" and "choir" cases, all executed in black oak by Grinling Gibbons, and put up by the piety of John Nicholas, Warden from 1679 to 1711. With its present commonplace organ-case, choristers' desks, and benches facing east, instead of being ranged longitudinally, the building resembles a parish church rather than the chapel of a collegiate foundation. By this rearrangement of the seating accommodation nothing was gained in compensation. The organ shown in the view was that on which Vaughan Richardson, John Bishop, James Kent, Peter Fussell, Dr. G. W. Chard, and Dr. S. S. Wesley played. An organ-case of a somewhat similar design was possessed by the Cathedral until 1825, when it gave way to the present erection in the "Gothic taste" of that period, from a design of Edward Blore.

PAGE 302. William and Philip Hayes.—Mr. A. M. Broadley, of Bradpole, near Bridport, a descendant of W. and P. Hayes, has made large collections for a history of the Hayes family. Mr. Broadley is the possessor of a number of portraits, letters, musical MSS., and other relics relating to the family, some members of which, at the present day, inherit its musical traditions. In 1900 Mr. Broadley printed (for private circulation) a catalogue of his most interesting collection.

PAGE 306. James Nares and Edmund Ayrton, Masters of the Children of the Chapel Royal.—In a manuscript book, "Musical Memoranda," apparently written by an organist of Lincoln Cathedral, about 1785, and now in the possession of Dr. W. H. Cummings, is this curious announcement (p. 16): "The children of the C.R. (8) made Dr. Nares £100 a year by going out [to Concerts] at 10s. 6d. each. He gave them sixpence among them for Barley Sugar. He made of their clothes £50 a year." Again (p. 51): "At S. James's, the boys complained of Dr. Ayrton, and said they were starved. The parents took it up, and complained by Petition to the Bishop of London, and said that if he did not redress them they would go to the King. The Bishop made enquiry, and found, on Dr. Ayrton's bringing the weekly accounts of meat, that they had very sufficient provision."

At the end of these memoranda: "The Boys have no Pocket Money, except the Christmas Boxes, and what is occasionally given. The Christmas Boxes formerly amounted to £30, now not to £25, people saying there is now so little Choir service. When it was £30, after certain deductions, the Senior Boys received only £2 7s. od. each. They paid half a guinea to the servant for a Christmas Box, Blacking Shoes, and Cleaning; five guineas a year to the barber for Sunday dressing, which was flour and powder, blue salt sometimes."

"It is difficult" (says the Rev. Edgar Sheppard, who quotes these "Memoranda" in his work on S. James's Palace) "to understand the exact meaning of the last lines, but it would seem that these boys were powdered and 'coiffed' on Sundays, before attending the services at the Chapel Royal."

PAGE 362.—The Rev. Dr. Fly, mentioned on this page, was, for sixty-three years, perpetual curate, or incumbent, of Holy Trinity, Minorities. In 1783 he was appointed to the seventh minor canonry in S. Paul's; in 1797 he was Junior Cardinal, and, in 1811, Sub-dean. In 1797 he was rector of SS. Augustine and Faith, Watling Street, and in 1821 vicar of Willesden. He was also perpetual curate of Kingsbury *cum* Twyford, one of the Priests in Ordinary of the Chapel Royal, and "Confessor to the Household." Many of these appointments he held simultaneously, so that he was a pluralist indeed. When the city of London was illuminated on the occasion of the Thanksgiving for George III's restoration to sanity, 23 April, 1789, Sion College, which then stood in London Wall, put up this motto from the 97th Psalm in coloured lamps: "Sion heard of it, and rejoiced." It is said to have been selected by Dr. Fly, who was, in the above year, President of the College. Dr. Fly died in August, 1833, and was buried in the crypt of S. Paul's. It should be explained that the Confessor to the Royal Household had formerly a small apartment in S. James's Palace, and his duties were to attend at the early eight o'clock service in the Chapel Royal to read prayers, and to administer the Holy Communion on the appointed occasions. He was also, as in the case of the chaplain who now represents him, bound to administer the offices of religion to any of the household who might require his services. The title of "Confessor," however, no longer exists, but is changed to that of "Chaplain at the Palace of S. James's," and is at the present time combined with that of Sub-dean. The last "Confessor" was the Rev. Charles Wesley. (See p. 31.)

PAGE 406. Attwood's Coronation Anthem for William IV.—In this piece the individuality of Attwood is shown in a very marked manner. This is especially noticeable in the first twenty-eight bars of the chorus, which are curiously reminiscent of certain passages in the Service in D, upon which Attwood was about the same time engaged. The accompaniments are for the fullest orchestra possible. In the introduction (a grand instrumental symphony) is blended the air "Rule, Britannia!" given to a principal horn and trumpet, forming an interior part, and woven in with the chief subject in a manner at once ingenious, effective, and appropriate. The allusion was, no doubt, to the profession of the King before he ascended the throne, and the thought was as happy as the execution is masterly. This fine composition ends with an *Amen* fugue, on a bold subject for the basses. After the four parts have successively taken this up, four bars of the national air above-mentioned are given to the trebles, while the basses repeat as many of the fugue, and afterwards both these subjects, together with the chief *motif* of the anthem, are united in a manner no less skilful than pleasing. Here we find science turned to good account. There is no pedantry in this, but real musical learning and good effect, the only use to which such knowledge can ever be rationally applied. What a contrast was this anthem to many of those produced under the conditions imposed by the Gresham Prize umpires—compositions written after a style in which Choron once hinted that it was impossible to invent anything original.

PAGE 424. Mendelssohn at S. Paul's.—The attendance of Mendelssohn at our Cathedral services doubtless prompted the compositions of his Morning and Evening Services in A and B♭. Both were published by Ewer, of Newgate Street, in 1847, as *Op. 69*. The Morning Service (*Te Deum* and *Jubilate*) speedily became a favourite, and was introduced into the cathedrals of Norwich, Gloucester, and Canterbury. At the last named the *Te Deum* was sung on the occasion of the enthronement of Archbishop Sumner, 28 April, 1848. A contemporary account of the ceremony describes the *Te Deum* as "a very striking and powerful composition, performed with great accuracy and effect, and with which His Grace was so much gratified, that he requested it might be again performed on the following Sunday." The remainder of the music on the same occasion comprised Purcell's *Benedicite* in B♭, Gibbons' *Benedictus* in F, Farrant's anthem, "Lord, for Thy tender mercies' sake," and Tallis' Litany.

The complete service was edited in octavo form by the late Sir John Stainer in 1878, his text following the German edition of Breitkopf and Härtel. The Service was reviewed in the *The Musical World*, soon after its publication by Ewer, as a composition both masterly and grand, and possessing that true religious suavity so characteristic of the great composer.

The setting of the Responses to the Commandments, at one time almost universally sung in our churches, was originally adapted from the passage, "Open the heavens," in Mendelssohn's *Elijah*, by F. W. Meymott, of the Temple, who afterwards became a colonial judge.

PAGE 480. S. S. Wesley, and the organs at Exeter and Winchester.—The instruments at both these cathedrals failed to satisfy Wesley on his arrival as organist. The Exeter organ was reopened on 1 November, 1838, after extensive additions, including a new swell to gamut G, and a set of double diapason pedal-pipes to G.G.G., the 24 ft. pipe. These improvements were carried out by the organ-builder, Gray.

At Winchester, in 1849, Wesley found an organ by Avery, built towards the close of the eighteenth century, replacing an earlier instrument by Father Smith. Avery's organ was rebuilt by Blyth, of Isleworth, but it by no means accorded with Wesley's ideas on "organic" matters. Accordingly, in 1852, we find him persuading the Dean and Chapter to purchase, for £2350, three-fourths of the fine organ by Henry Willis, which figured in the Great Exhibition of 1851. In spite of the opposition of one of the Canons (Pretyman) the amount was obtained, and on 3 June, 1854, the organ was formally opened. For three centuries, at least, the position of the Winchester organ has remained unaltered, i.e. above the stalls, and beneath the arch opening into the north transept. When the new organ was finished in 1854, Wesley much wished to have it placed upon the choir-screen, but, to his great mortification, his proposal was unanimously negatived by the cathedral authorities. In 1898 the organ was entirely rebuilt by Willis, and it now ranks as one of the finest cathedral organs in the kingdom.

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